

Art in America

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FEB 27 1956
FINE ARTS
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New Talent in the U. S. A.

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First New York Exhibition
October 1955

SAM FRANCIS

First New York Exhibition
February 1956

JOHN HULTBERG

Fourth New York Exhibition
March 1956

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FEBRUARY, 1956

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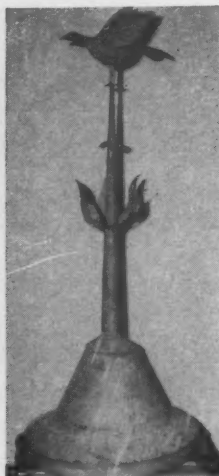
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Two of these three pieces of American Folk Art were made by the French Huguenots, early settlers in the vicinity of Flushing, New York. The stylized cock and the dovescote finial are excellent specimens of their contribution to the art of a new country. They are made of hand wrought, thin sheet iron and tin. Both retain their original color. The crested bird with the olive branch is a symbol of peace and could have been made in any of the Eastern states. It is cast in iron and also retains its original color.



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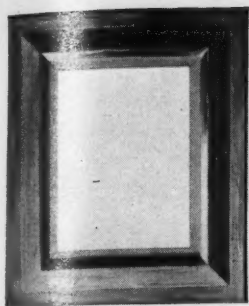
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Foreword . . .

New Talent

THIS issue of *Art in America* presents the third annual "round-up" of New Talent in the U. S. A. The following procedure explains our selections. A number of committee members and consultants were asked to recommend young, gifted and relatively little known American artists from all parts of the country. Each of these artists was then invited to send photographs of his work together with brief biographical notes. From a large group of nominations, the committee made its final selections. Occasionally, certain artists were excluded because they seemed too well known nationally to qualify as new talent.

Along with painters, sculptors and draughtsmen, printmakers were also invited this year. From the thirty-six artists selected, twenty-four are painters, six sculptors and an equal number graphic artists. Since this issue of *Art in America* is devoted to new talent, it is not surprising that the average age level is almost uniformly under forty and in many cases under thirty. Though a number of these artists are already represented by dealers and have appeared in various group and one-man exhibitions, they are, for the most part, more familiar to regional than national audiences.

Further statistics might be interesting. Only three women are included, many fewer than last year, but this may be merely a chance figure of no significance. Available information indicates that most of the group was born in the United States, in sharp contrast to a slightly earlier generation of American painters, many of whom migrated from Europe to this country. Should we, as a result, expect stronger native expression from artists whose roots are so firmly nurtured in American soil? Equally curious is how few

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METHOD OF SELECTION

The artists listed at the right were nominated by one or more committee members or consultants as promising "new talent." Those marked with an asterisk were voted for featured presentation by six or more members of the committee.

EXHIBITION

American Federation of Arts has scheduled a Traveling Exhibition for 1956-57 based on this *New Talent* issue. Each artist selected for publication was invited to show one piece illustrated in the magazine.

Mary Lee Abbott
Franklin Adams
David Adickes
*John Anderson
Kalman Aron
Walter W. Barker
Don Baum
*Rosemarie Beck
David Berger
*Fred Berman
Morris Blackburn
Edward E. Boccia
William R. Boswell
*James W. Boynton
Bettina Brendel
Fritz Bultman

*Lawrence Calcagno
*Cecil Lang Casebier
Tom Cavanaugh
Bernard Chaet
Mary Ann Chenoweth
*Carmen L. Cicero
Barry Cohen
*Edward Colker
Brian Connelly
George Cress
Worden Day
Warren F. Doolittle
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Seymour Drumlevitch
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*Sam Francis
William F. Freund
Leon A. Golub
George Grammer
William Heaton
Stan Hess
Fannie Hillsmith
Catherine Hinkle
*John Hultberg
*Thomas Hughes Ingie
James Jarvaise
Jack Jefferson

ntin the U. S. A.

have studied, worked or lived in Europe. Only six mention any European experience in their biographical notes. Could the clock be set back twenty-five years, the figures unquestionably would be almost reversed.

Representation comes from all over the country. These artists live in Virginia, Wisconsin, Alabama, Illinois, New Mexico, on the West Coast, the East Coast and the prairies. In their brief biographies they write about the land from which their work stems. Young Elliott Twery says, "For the greater part of my life I have resided in large American cities like Chicago, Washington, Pittsburgh and New York. This environment — my heritage — provides the source material for much of my work." Easton Pribble, who lives in Indiana, writes, "Though occasionally I turn to other subjects, I am primarily a painter of landscape. Since my childhood, which was spent mostly in the country, I have always felt a real companionship for the landscapes that I have known." And from Milwaukee comes Fred Berman's simple statement, "I have always been interested in old buildings: houses, walls, store fronts and windows. I painted a number of façades, some of which consist entirely of one portion of a weathered wall with torn paper, scribblings and crumbling wood or brick. . . . For the past year I have been painting city forms, working for a shimmering, evanescent quality." But perhaps Gerald McLaughlin of Chicago best sums up what art can mean to the man who produces it when he says, "We who paint pictures or sculpt forms are indeed fortunate, because now and then we see with clarity, and then are able to speak of what we've seen."

— KATHARINE KUH

PAINTERS

DeForrest H. Judd
Max Kahn
Peter Kahn
Evelyn Kane
*Jules Kirschenbaum
Robert Knipschild
Allen R. Koss
Karl Kasten
Walter Kuhlman
Irene Lagorio
James Lamantia
Gretchen V. Lansford
Lucile Leighton
Mellie Vena McAninch
*Gerald W. McLaughlin

Sally McLean
*Corrado Marca-Relli
Edward S. Marecak
Helen Terry Marshall
Eugene Massin
Conger Metcalf
Stanley Mitruk
William Lee Moreland
George Morrison
Emiko Nakano
Albert Nalpas
Bishop Nash
Elizabeth Nottingham
Wayne K. Nowack
LeRoy Neiman

Julia Isabella Orynski
*Robert Andrew Parker
Robert O. Preusser
*Easton Pribble
Ted Rand
*Robert D. Ray
Siegfried Reinhardt
*Larry Rivers
*Cornelis Ruhtenberg
Fred B. Samuelson
Leopold Segedin
Bruce R. Shobaken
Peter Shoemaker
*Shoshannah
Sister Mary James Ann

Edith M. Smith
Hassel W. Smith
Mark Sprague
Robert Sterling
Janet E. Turner
*Elliott R. Twery
Michael M. Ursulescu
James John Van Eimeren
Howard Warshaw
*Walter Williams
Emerson Woelffer
Paul Wanner
Bernardine Wood
*Jack Zajac
Zeke Ziner

GRAPHIC ARTISTS

*Leonard Baskin
*Robert Broner
Harry Brorby
Jean Kubota Cassill
*Lee Chesney
Tom Salvatore Fricano
Elizabeth L. Hanna
B. M. Jackson
*Jerome Kaplan
Eugene Larkin
William Larkin
James McGarrell
Frederick O'Hara
*Harold Paris
Peter Takal
James F. Walker
*Benjamin L. Wigfall
Jack Marlowe Wise

SCULPTORS

*Ruth Asawa
Wolfgang Behl
*Cosmo Campoli
Edouard Chassaing
Lindsay Daen
Paul Theodore Granlund
*Roy Gussow
Dimitri Hadzi
Miriam Hoffman
Adaline Kent
Barbara Lekberg
*Ezio Martinelli
*Juan Nickford
David G. Parsons
Abbott Pattison
*Richard Stankiewicz
David Tolerton



LAWRENCE CALCAGNO: XII, oil, $31\frac{3}{4} \times 23\frac{1}{2}$ ", 1955. *Collection of the Artist.*

PAINTERS

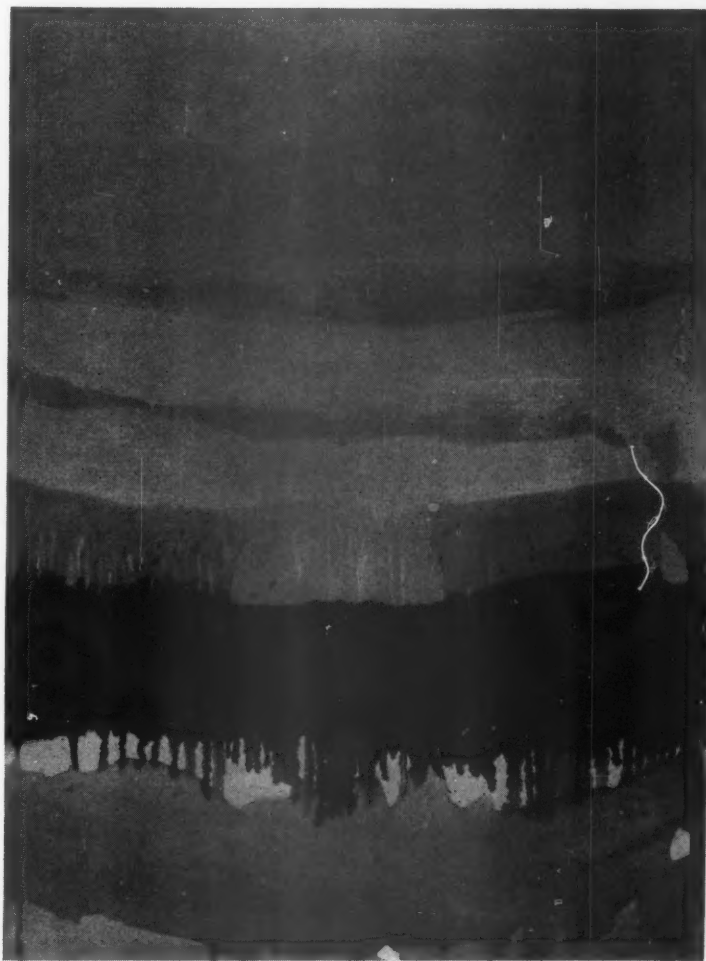
Lawrence Calcagno

*Age: 39 Born: San Francisco, Calif. Studied: California School of Fine Arts, France and Italy.
Address: University of Alabama, University, Ala.
Dealer: Martha Jackson Gallery, 32 E. 69 St., N.Y.C.*

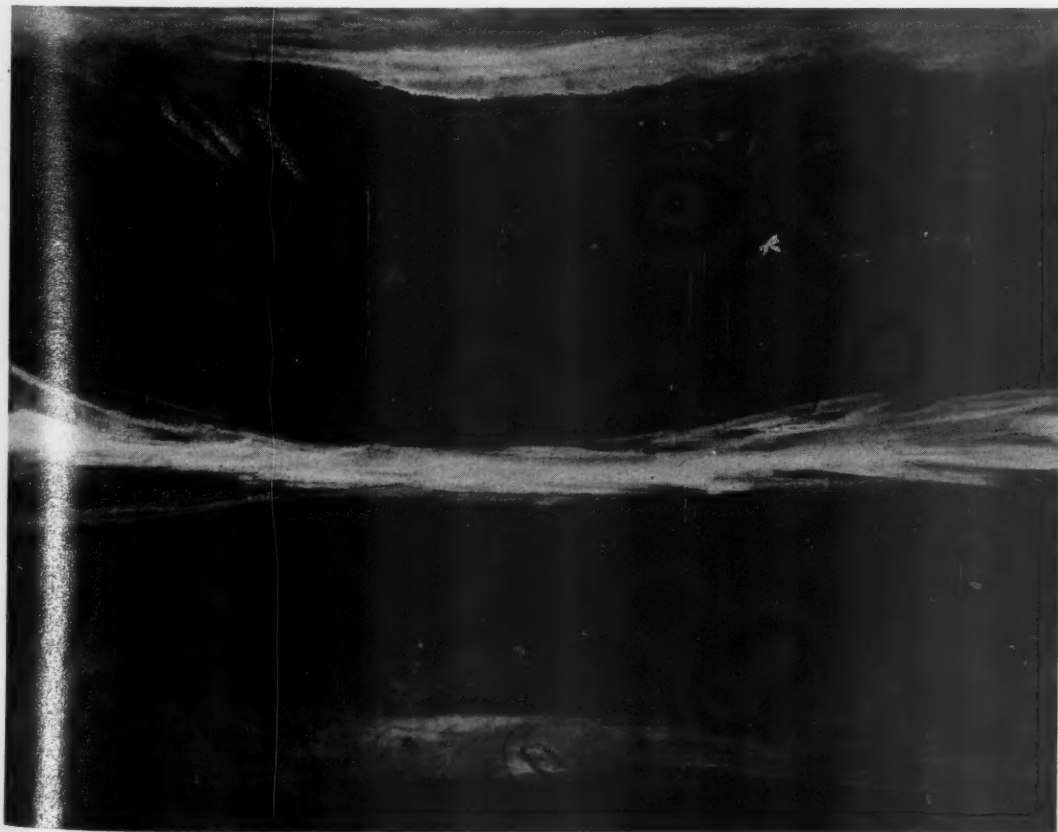
"I am driven by deep need for a full response to life. This response lies in painting — wherein I confront my total self.

"In painting, a re-creation of nature in terms of her own alchemy, man continually renews his own image. A secret always made public, but understood alas, too rarely."

LAWRENCE CALCAGNO: *Ecume Noire*, oil, 46 x 35", 1955. *Collection of the Artist.*



LAWRENCE CALCAGNO: *White River*, Pacific Series No. 9, oil, 45 x 58", 1955. *Collection of the Artist.*





JOHN ANDERSON: R. R. Crossing, oil, 30 x 40", 1953. *Collection of the Artist.*

John Anderson

Age: 32 *Born:* Mankato, Minn. *Studied:* Walker Art Center School, Academie de la Grande Chaumière. *Address:* 9165 W. Bush Lake Rd., Minneapolis, Minn. *Dealer:* Kilbiride Bradley Gallery, 17 No. 6 St., Minneapolis, Minn.

JOHN ANDERSON: Div B-O, oil, 36 x 48", 1954. *Collection of the Artist.*



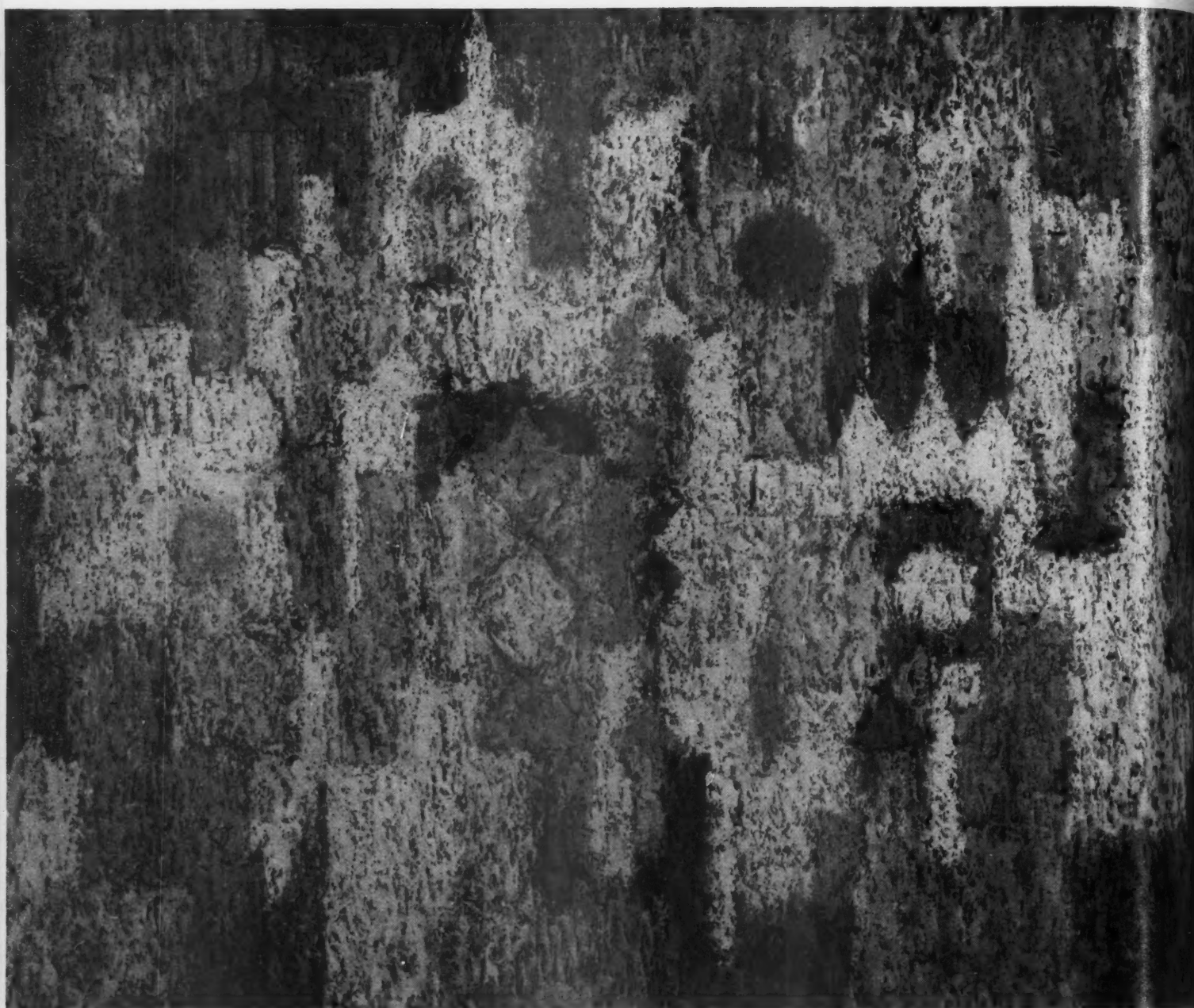
Rosemarie Beck

Age: 32 *Born:* N.Y.C. *Studied:* B.A. Oberlin College, Columbia U., N.Y.U., Atelier Robert Motherwell. *Address:* Woodstock, N.Y. (Box 382) *Dealer:* Peridot Gallery, 820 Madison Ave., N.Y.C.

ROSEMARIE BECK: Painting #1, oil, 64 x 49", 1952. *Collection of the Artist.*

ROSEMARIE BECK: Painting #2, oil, 48 x 64", 1953. *Collection of the Artist.*





FRED J. BERMAN: *White City No. 2*, oil, 36 x 48", 1955. *Collection of the Artist.*

Fred Berman

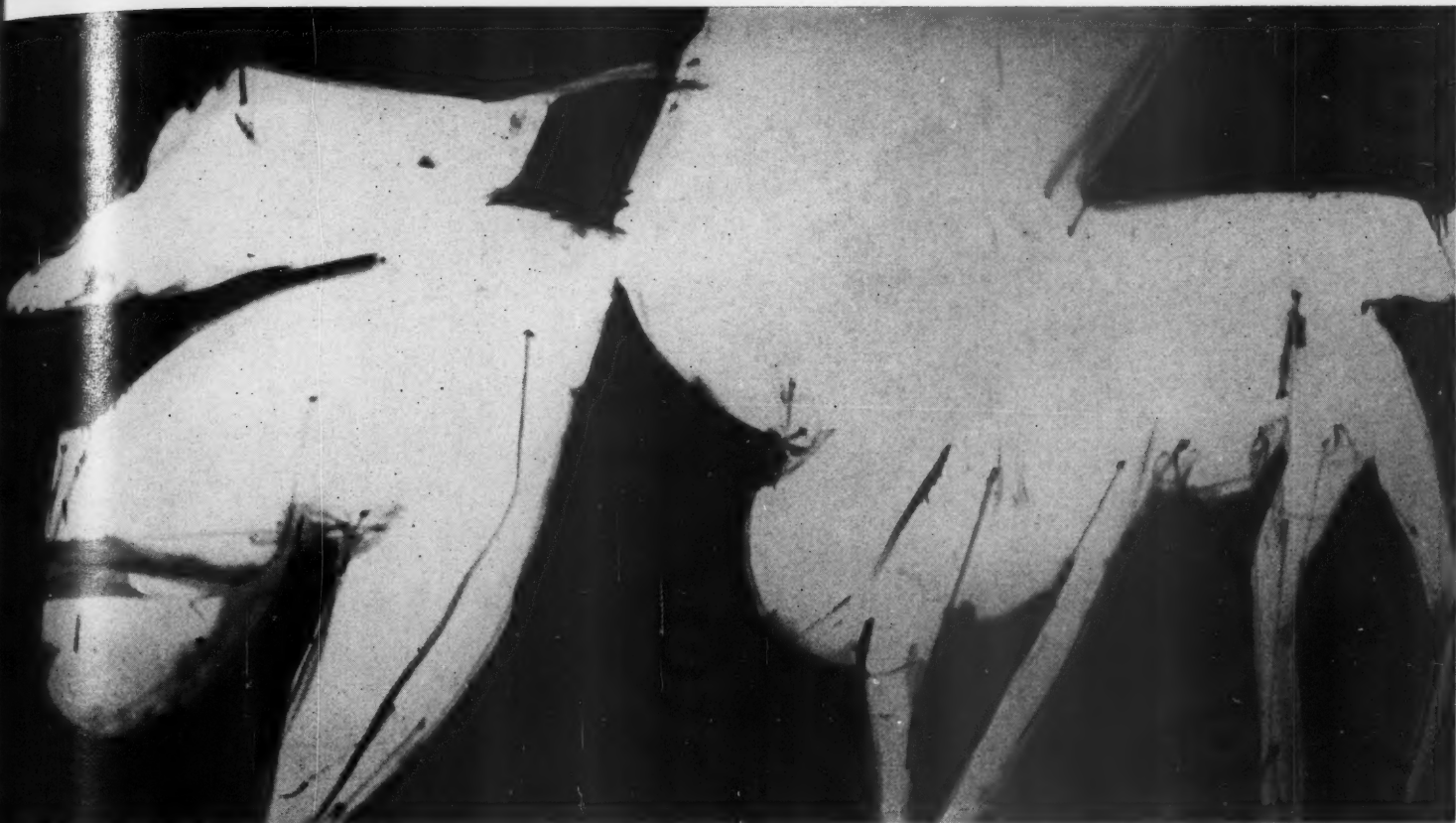
Age: 29 *Born:* Milwaukee, Wis. *Studied:* B.S. Wisconsin State College, Milwaukee; M.S. U. of Wisconsin, Madison. *Address:* 2803 E. Bellevue Pl., Milwaukee, Wis.

"I have always been interested in old buildings: houses, walls, store fronts and windows. I painted a number of façades, some of which consist entirely of one portion of a weathered wall with torn paper, scribbles and crumbling wood or brick. I was primarily interested in color, form and texture. My concern with these elements led me to experiment with a combination of collage and oil. These paintings

are without subject matter. I have worked with this combined technique since 1950. In these paintings neither the collage nor oil remains independent: each complements, and becomes closely related to, the other.

"For the past year I have been painting city forms, working for a shimmering, evanescent quality. To achieve this I have used a considerably lighter palette, experimenting with a great variety of whites. The form is much less specific and there is almost no drawing at all — as in 'White City Number 2.'

"I am very concerned that the size of my painting be appropriate to the concept. I paint mainly with oils and use both masonite and canvas."



CARMEN L. CICERO: *The Midget Mammoth*, oil, 43 x 78", 1954. *Collection of the Artist.*



CARMEN L. CICERO: *The Cautious Goldbug*, oil, 36 x 46", 1955. *Collection of the Artist.*

CARMEN L. CICERO: *Abstraction*, oil, 41 x 59", 1954. *Newark Museum, Newark, N. J.*



Carmen L. Cicero

Age: 28 *Born:* Newark, N.J. *Studied:* Newark State Teachers College (Fine Arts), Hunter College (under R. Motherwell), Hans Hofmann. *Address:* 68 Lehigh Ave., Newark 8, N.J. *Dealer:* Peridot Gallery, 820 Madison Ave., N.Y.C.

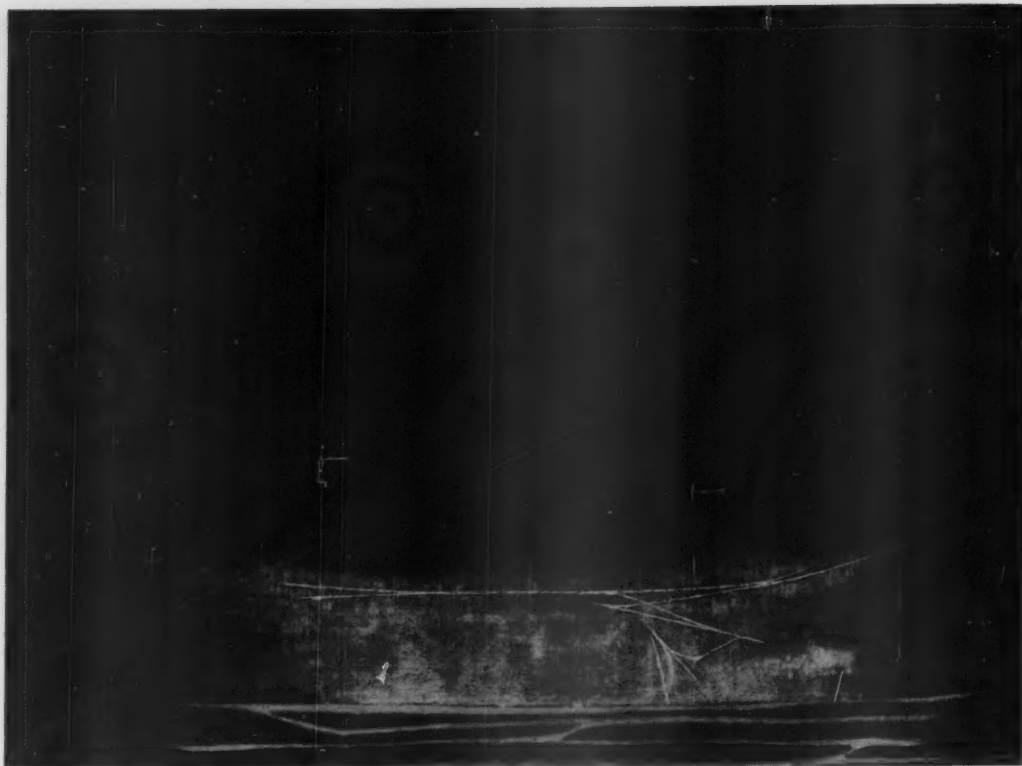
"Painting today is not an integral part of society as it was in the past. As the contemporary painter moves toward his goal, he draws himself further and further away from his fellow men, until at last he finds himself in the paradoxical position of having a profound understanding of his environment but no rapport with the majority of the people in it.

"Despite this breach, apparently unique in history, the artist's compulsion to paint remains. He has the same desire as had the painters in the past to transmit his visual excitement, to evoke pleasure, joy, and humor through the successful ordering of the elements of painting. But today he must understand and accept the futility of working for a hostile or an indifferent public.

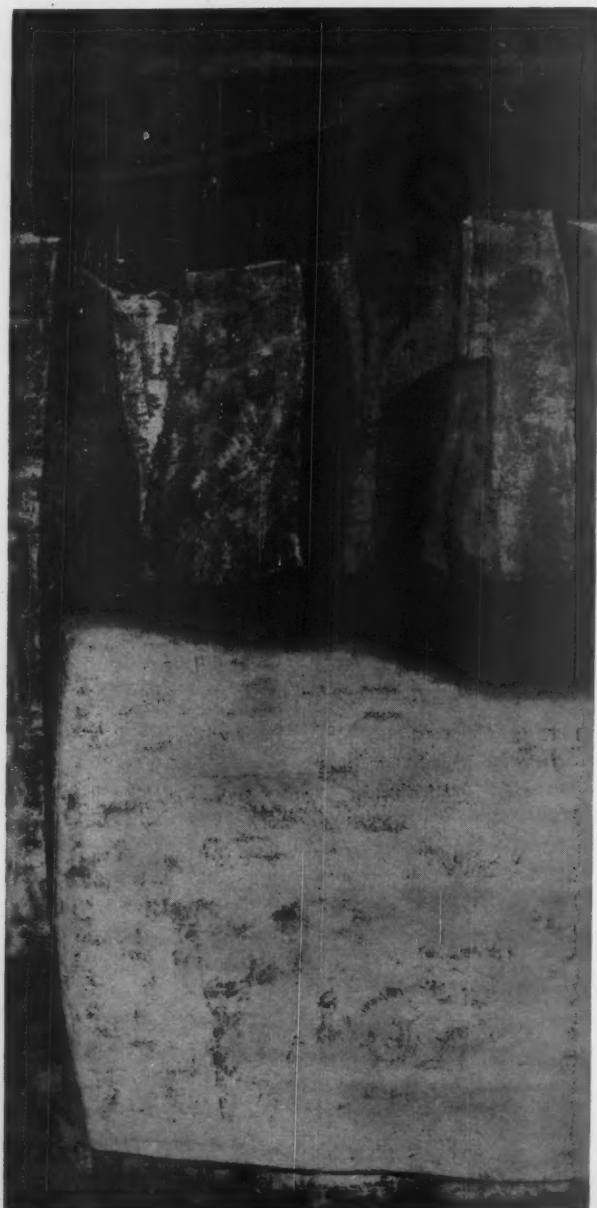
"Painters today learn their art more from paintings than from nature. They must be conscious of painting, past and present. But once having absorbed its meaning, the artist must avoid imitation and find his own visual language, his own symbols, his own reality of line, form and color.

"My visual world is essentially one of motion. Whether my forms be animalistic or purely abstract, they possess dynamic energy and movement; movement held or checked in motion by the surrounding dark areas. The forms themselves are unified by vigorous, darting lines. I strive to achieve an illusion of flatness in my painting; my world of space being exactly one and one quarter inches from the nearest object to the farthest. A subdued light, occasionally golden in tone, dominates my canvases.

"I have been variously described as an abstract expressionist and a lyrical romanticist — whatever that means."



JAMES W. BOYNTON: *Thunderstorm*: 1955, oil, 34 x 48", 1955. *Houston Museum of Fine Arts, Houston, Texas.*



JAMES W. BOYNTON: *Cove*, oil, 39 x 20", 1954. *Collection of the Artist.*

James W. Boynton

Age: 27 Born: Fort Worth, Texas. Studied: Texas Christian University. Address: c/o Art Dept., University of Houston, Houston, Texas. Dealer: La Galeria Escondida, Taos, N.M.

"I believe that I should not like to undertake to express my outlook regarding painting except in relationship to my own painting and to the present, for I seek no unnecessary future confinement. Nor should I like to justify a particular painting verbally for I feel that the work must succeed or fail on a purely visual basis—not as a piece of literature.

"To me, a successful painting is a combined emotional and intellectual statement of an individual; a personal view of his experience; a search for a creative personal expression. In the development of a painting there must also be a communion between the artist and each work together with a process of analysis and elimination so that the experience of painting will remain valid whether or not the product.

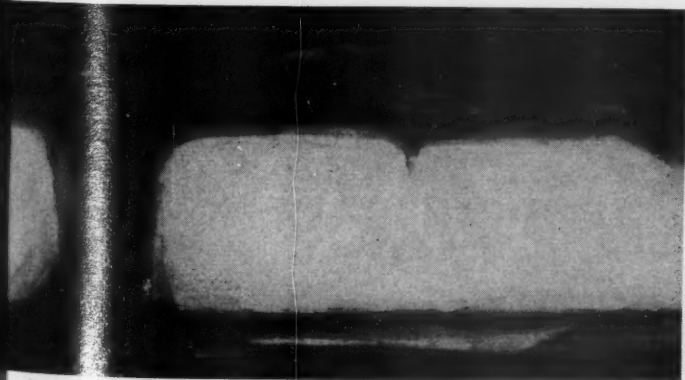
"To date a great deal has been done with the two-dimensional surface to the extent that there are left mostly minor variations of major ideas which often prove to be dead-ends without any possibility for growth and enlargement. I do not feel, however, that the two-dimensional surface can be ignored either, for it holds the key to whatever follows.

"In my own work I have tried to emphasize space and structure—the infinite with the definite. I have leveled my own approach not at a denial but instead an affirmation of my composite visual experience. This often puts me in the realm of the representative, leastwise of the communicative, which I hope is a re-evaluation of structure and space rather than a reassertion. Not that I have avoided or necessarily will avoid the non-objective, but in my own case the stimulus that provides the reference has so far offered a more *lasting* emotional vitality than has come through with the non-objective used for its own sake, which has been primarily decorative."

Cecil Lang Casebier

Age: 33 *Born:* Fort Stockton, Texas. *Studied:* University of Southern Calif., University of Texas.
Address: 107 Calumet Pl., San Antonio, Texas.
Dealer: The Art Center, Inc., 3607 Broadway, San Antonio, Texas; Pan American Galleries, 502 Villita St., San Antonio, Texas.

"I am searching naively for truth; for a personal aesthetic truth, for the truth of beauty, enigmatic as it may be. I am frankly concerned with 'surface' of painting, since any experience derived from two-dimensional art forms must ultimately come from this 'surface.' I believe the completeness of statement is vital no matter how immature the statement . . . that profundity is in the artist first and then the product of his effort."



CECIL LANG CASEBIER: Cyclone, oil, 30 x 38", 1955. Collection of the Artist.



CECIL LANG CASEBIER: Five Men on a Ladder, oil, 72 x 24", 1955. Collection of the Artist.



EDWARD COLKER: Bird,
oil, 30 x 24", 1955. *Collection of the Artist.*

EDWARD COLKER: Strange Figures, color etching, 14 3/4 x 10",
1955. *Collection of the Artist.*

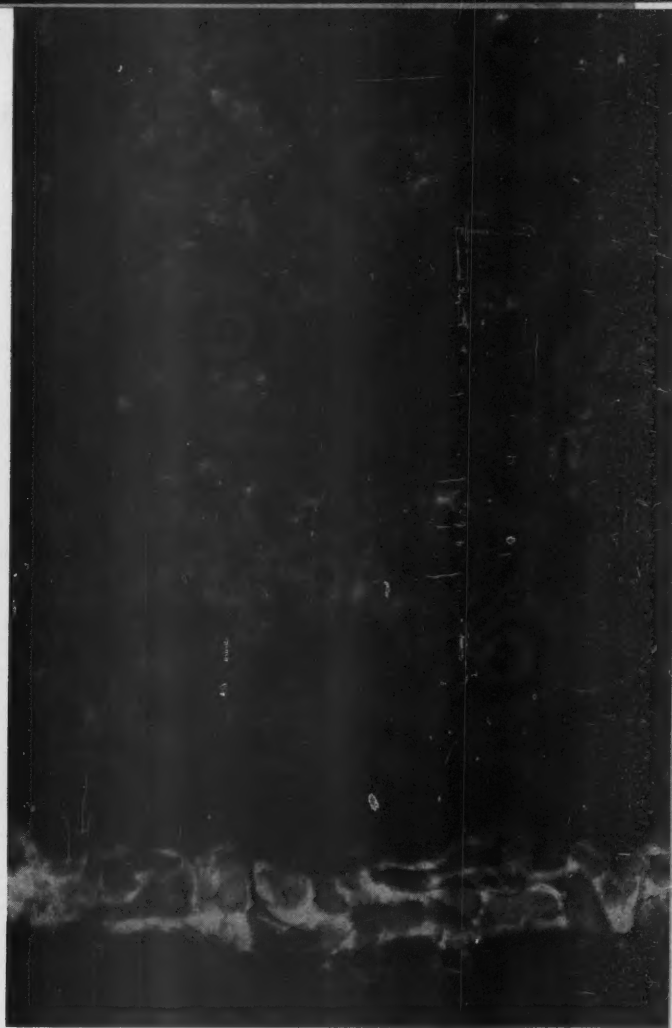


Edward Colker

Age: 28 Born: Philadelphia, Pa. Studied: Philadelphia Museum School of Art. Address: 1610 Locust St., Philadelphia 3, Pa. Dealer: Korman Gallery, 835 Madison Ave., N.Y.C.; The Print Club, 1614 Latimer St., Philadelphia, Pa.

EDWARD COLKER: Mountain Caravan, color etching, 14 3/4 x 12", 1954. *Collection of the Artist.*

SAM FRANCIS: Red and Black No. 1, oil,
77 x 37½", 1954. Martha Jackson, New York.



SAM FRANCIS: Red, oil, 78 x
48", 1950. Frua de Angeli, Paris.

Sam Francis

Age: 32 *Born:* San Mateo, Calif.
Studied: M.A. University of California,
Berkeley. *Address:* 14 rue Tiphaine,
Paris 15, France. *Dealer:* Martha Jack-
son Gallery, 32 E. 69 St., N.Y.C.



JOHN HULTBERG: *Night Fantasy*, oil, 51 x 38", 1954. Martha Jackson, New York.



JOHN HULTBERG: *The Airport*, oil, 48 x 96", 1951-53. Dr. Daniel Schneider, New York.

JOHN HULTBERG: *The Flying Box*, oil, 39½ x 65¼", 1954. Metropolitan Museum of Art.



John Hultberg

Age: 33 *Born:* Berkeley, Calif. *Studied:* Calif. School of Fine Arts, San Francisco; Art Students' League, N.Y.C. *Address:* c/o Dealer. *Dealer:* Martha Jackson Gallery, 32 E. 69 St., N.Y.C.

"I started painting seriously in 1947 at the California School of Fine Arts, San Francisco, at that time being inspired by the New York non-objective painters who were then gaining recognition, as well as certain West Coast painters. On attending the Art Students' League in 1949 I underwent a change of style, although my basic aims and sympathies remained the same. The exhilaration of my first contact with so-called "abstract expressionism" having worn off, I tried to make

paintings that were more complete and solid in themselves, incorporating what I could of the poetic and fluid quality of my abstract influence with a rather rigid landscape style, using perspective, silhouette and chiaroscuro to achieve my aims, aims I may add that I feel I am far from realizing. I have never felt that it was valuable to belong to any movement or to regard such movements as pushing forward the frontiers of any tradition of modern art. Lately I have been able to think of myself simply as an individual producing phenomena which may someday have their own value, and it is as such individuals that I admire today's leading artists. Any techniques or facilities that I may have learned I feel will strengthen rather than, as some critics and artists believe, impede my development as an idiosyncratic artist."

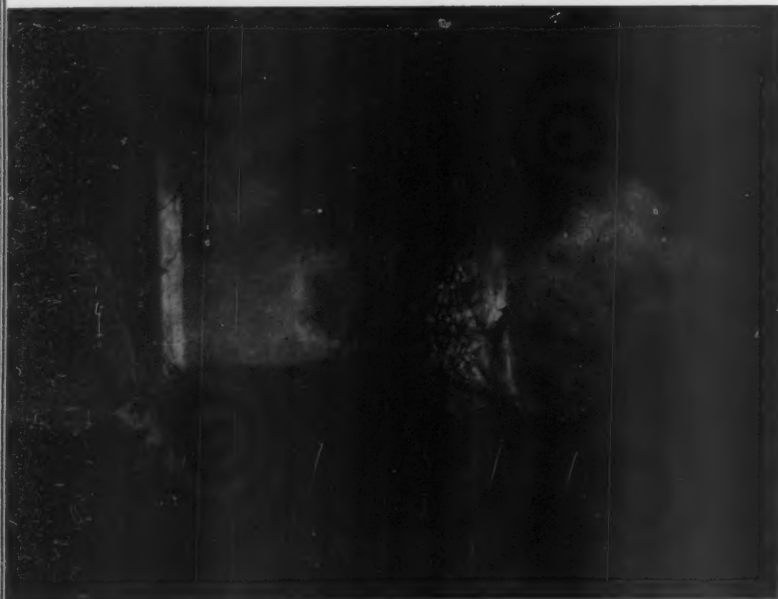
Robert Eshoo

Age: 29 Born: Hartford, Conn. Studied: Randall School, Hartford; Vesper George School of Art, Boston; Boston Museum School, from 1950-55. Address: 161 Newbury St., Boston, Mass. Dealer: Swetzoff Gallery, 66 Huntington Ave., Boston, Mass.

"The statement of the artist should be personally motivated and should awaken in the observer a desire to form concepts of his own. This should be the initial goal. The observer need not be tutored in any language of visual thought. The response from the visual statement can be comprehended by him and can be related to his own personality. The statement should project the observer into realms of unlimited horizons, allowing him latitude in his thoughts, ideas and conclusions.

"Approach and aim are integrated in my work. The approach to materials used and, therefore, to the work itself is handled with a respect and sympathy demanded by the observer of the final statement of the work. The aim is no better than the approach or route by which it is achieved. A successful marriage of plan and execution makes a valid account.

"Technique is secondary to the final statement. Too often it is overemphasized and overplayed which tends to jeopardize the conception. If technique and thought can culminate simultaneously, there can be a resolution of cadence and harmony."



ROBERT ESHOO: *Evolution of a Day*, mixed media, 38½ x 25½", 1955. *Jerry Goldberg, Boston, Mass.*

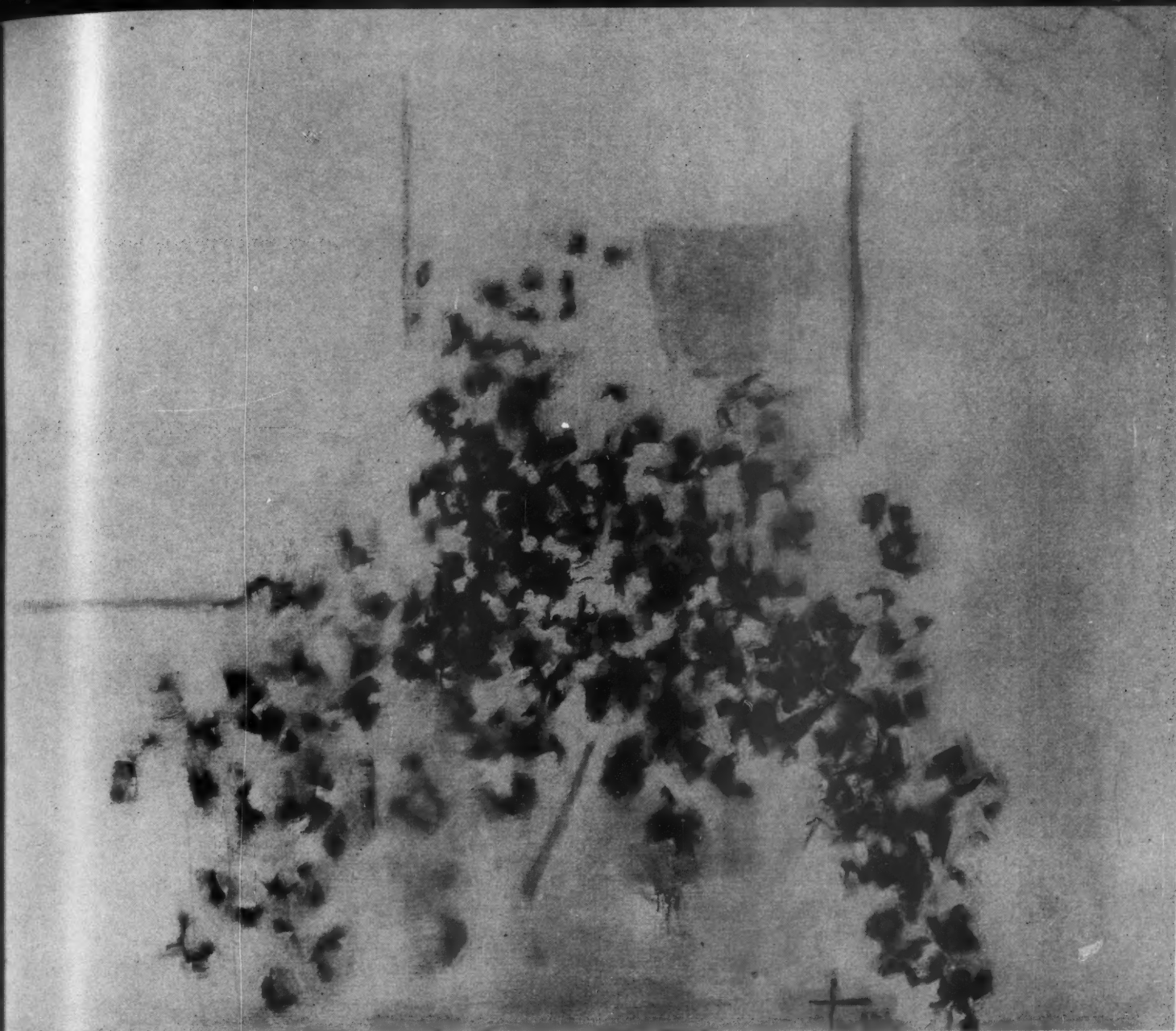
ROBERT ESHOO: *Spatial Gyration*, mixed media, 19½ x 16½", 1955. *Swetzoff Gallery, Boston, Mass.*



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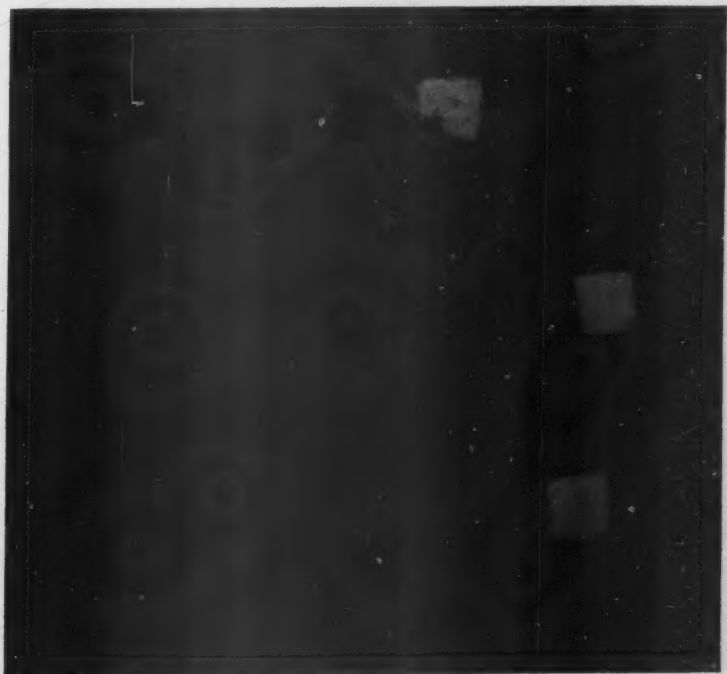
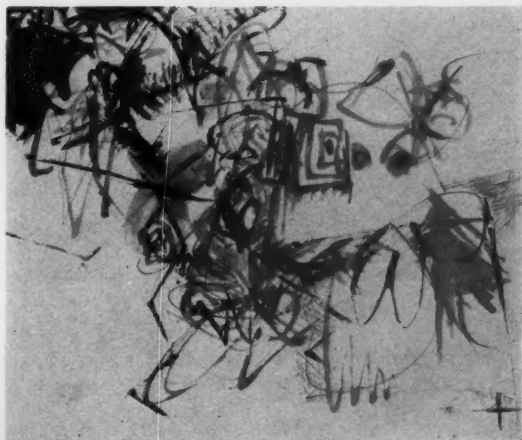
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THOMAS HUGHES INGLE: Homage to Ni Tsan, oil, 40 x 50", 1954. Wadsworth Atheneum, Hartford, Conn.

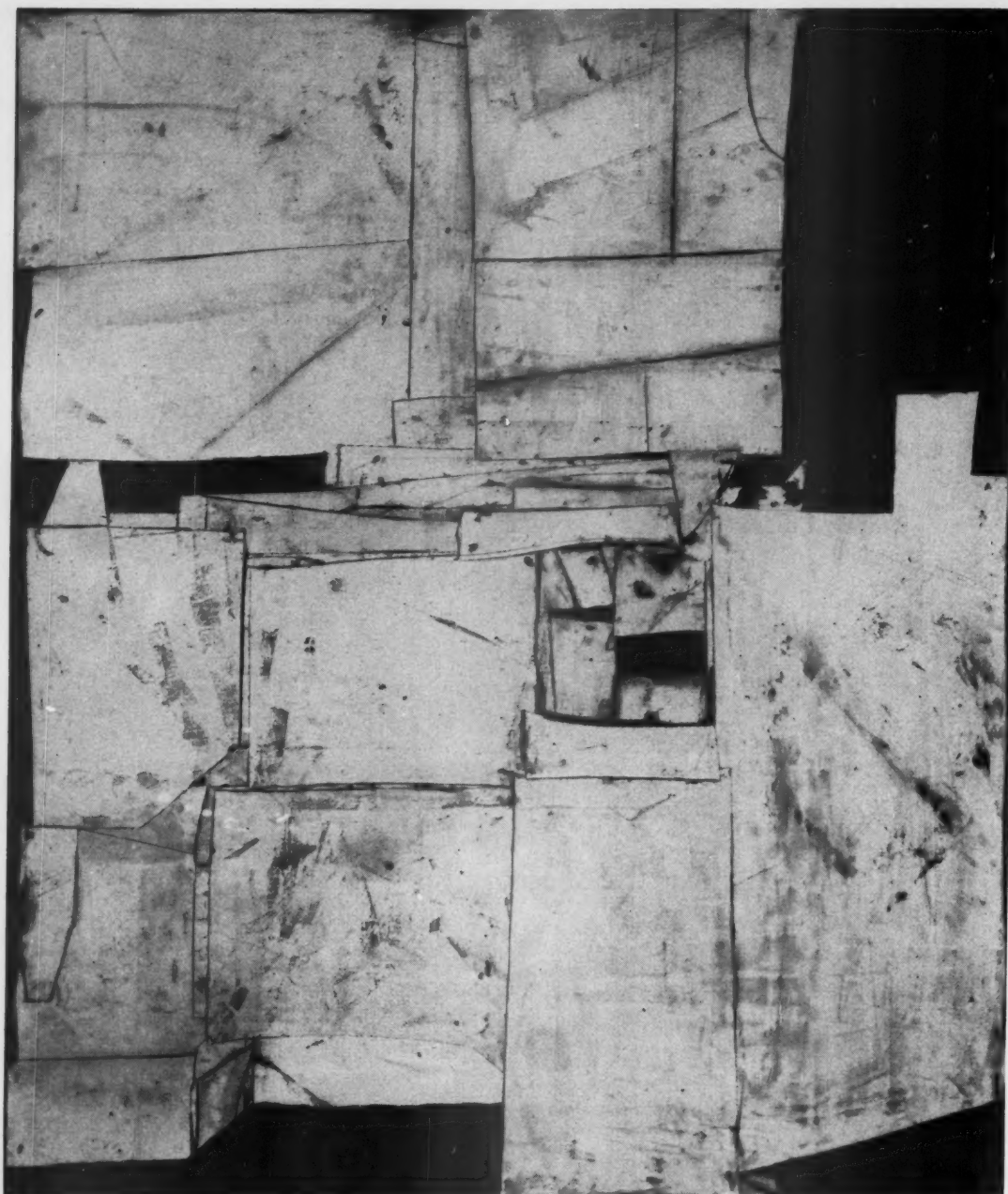
Thomas Hughes Ingle

Age: 35 Born: Evansville, Ind. Studied: Princeton (B.A. in humanities), life classes with Robert Lahr in Evansville, drawing and painting with Fran Sol-dini in Calif. Address: Box 369, Old Lyme, Conn.



THOMAS HUGHES INGLE: Anastasis, magna and oil on masonite, 42 x 48", 1954. Collection of the Artist.

THOMAS HUGHES INGLE: Drawing, colored inks, 14 x 17", 1955. Collection of the Artist.



CORRADO MARCA-RELLI: *The Vestibule*, collage, 49½ x 41½", 1954. *Collection of the Artist.*



CORRADO MARCA-RELLI: *Seated Figure*, collage, 49½ x 49½", 1954. *Collection of the Artist.*

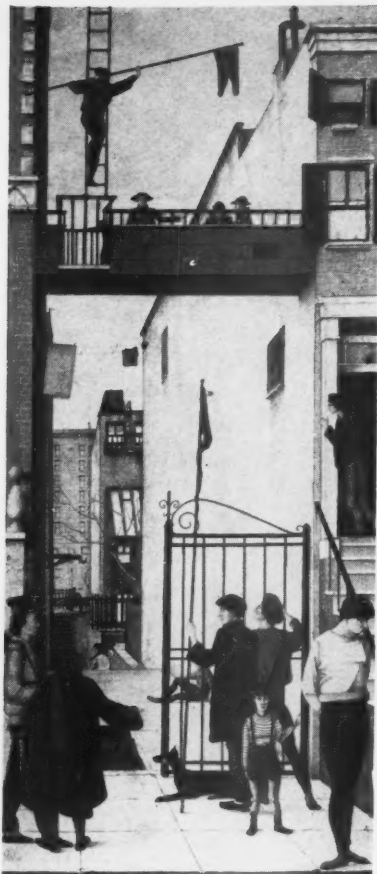
Corrado Marca-Relli

Age: 42 *Born:* Boston, Mass. *Studied:* Here and abroad, mostly self-taught. *Address:* Fireplace Road, East Hampton, L.I., N.Y. *Dealer:* Stable Gallery, 58 St. & 7th Ave., N.Y.C.



CORRADO MARCA-RELLI: *The Inquisitor*, collage, 60 x 42", 1955. *Collection of the Artist.*

JULES KIRSCHENBAUM:
David and Goliath, tem-
pera, 58x26", 1955. *M. P.*
Rome, Philadelphia, Pa.



Jules Kirschenbaum

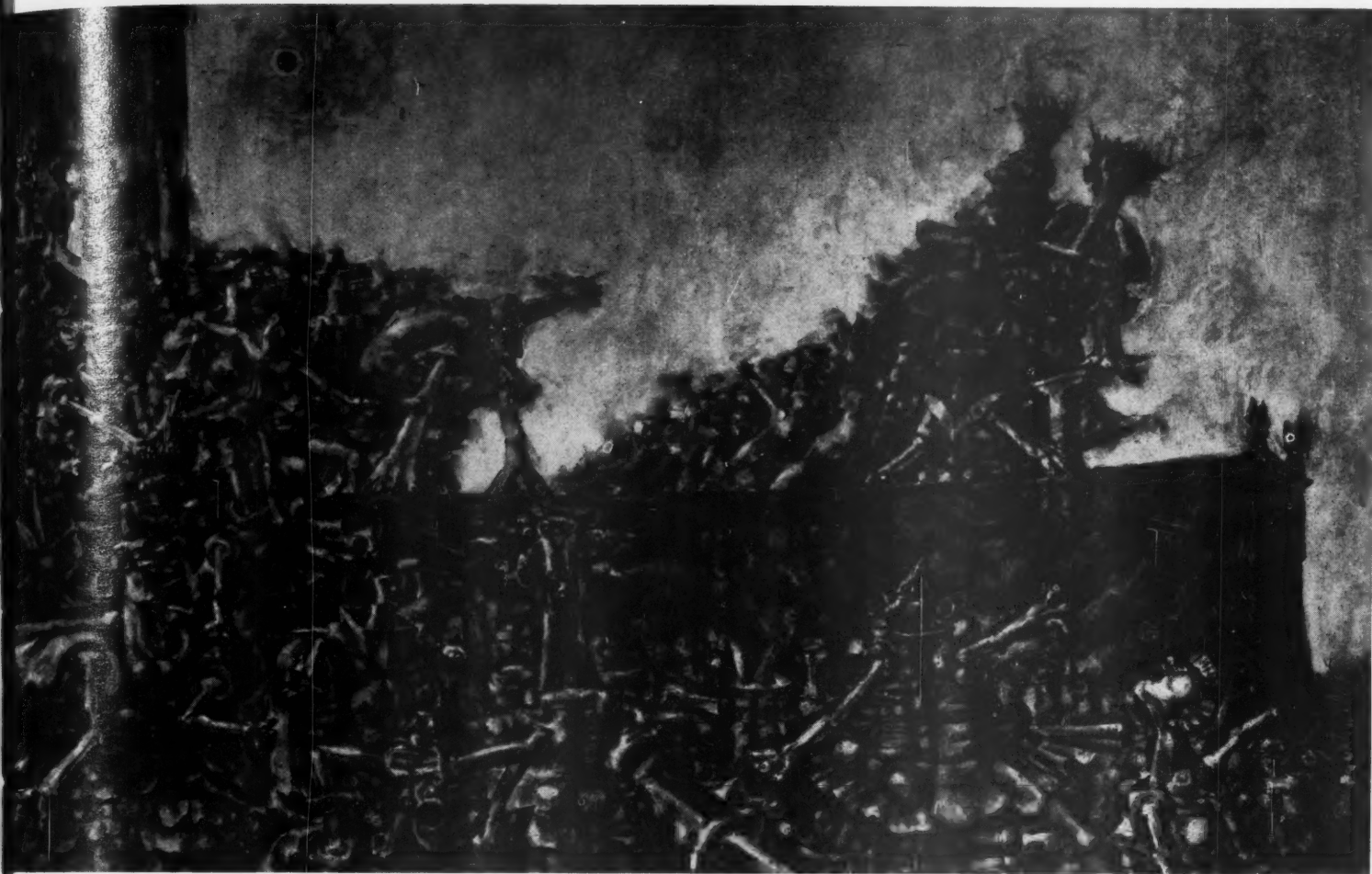
*Age: 25 Born: N.Y.C. Studied: Brooklyn Museum
Art School. Address: 21 E. 10 St., N.Y.C. Dealer:
Harry Salpeter Gallery, 42 E. 57 St., N.Y.C.*



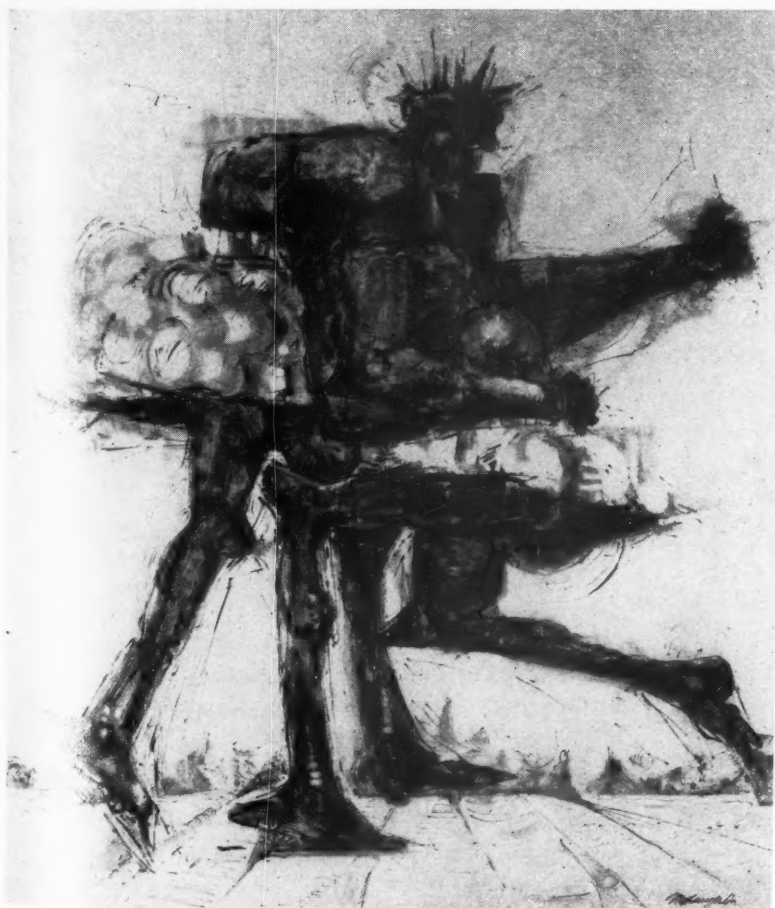
JULES KIRSCHENBAUM:
Portrait of My Father,
oil, 28 x 13", 1953.
Collection of the Artist.



JULES KIRSCHENBAUM: *The
Playground*, oil, 40 x 51", 1954.
Collection of the Artist.



GERALD W. McLAUGHLIN: *The Orator and the Ladies*, oil, 28 x 42", 1955. *Art Institute of Chicago.*



GERALD W. McLAUGHLIN: *The Fighters*, oil, 38 x 44", 1955. *Collection of the Artist.*

Gerald W. McLaughlin

Age: 29 *Born:* Sacramento, Calif.

Studied: Chouinard Art Institute, Los Angeles. *Address:* 210 Fir St., Park Forest, Ill.

"Certainly art is in the world of ideas (rather than the world of objects) in our time. Each man has his notion of what exists behind the veil of his apparent world and in himself.

"The artist is fortunate in that he's discovered a language that hints at, and sometimes even describes with great accuracy, this reality that lies below the surface of things.

"He deals these days in essences.

"These essences are hard to find because they're realities submerged in an artificial world.

"We who paint pictures or sculpt forms are indeed fortunate, because now and then we see with clarity, and then are able to speak of what we've seen."



EASTON PRIBBLE: *Near Dusk*, oil, 16 x 30", 1954. Mr. and Mrs. John T. Bowen, South Pasadena, Calif.



EASTON PRIBBLE: *Pine Woods*, oil, 36½ x 56", 1954-55. Whitney Museum of American Art, New York.

Easton Pribble

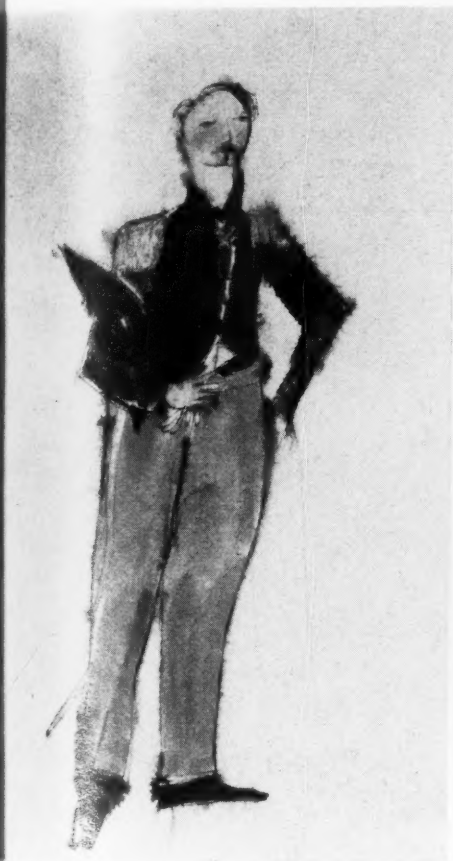
Age: 38 *Born:* Falmouth, Ky. *Studied:* University of Cincinnati. *Address:* 207 Vine St., Lawrenceburg, Ind. *Dealer:* Alan Gallery, 32 E. 65 St., N.Y.C.

"Though I occasionally turn to other subjects, I am primarily a painter of landscape. Since my childhood, which was spent mostly in the country, I have always felt a real companionship for the landscapes that I have known. Perhaps the only kind of mysticism that I have ever experienced, if one may call it that, is the attachment of personal identities to the various elements of landscapes.

"Having begun my career working from nature, or reality if you wish since I refer also to other aspects of nature than

landscape, I later felt considerable attraction, like many of my generation, to the idea of working with purely invented and improvised form. This was an invaluable experience. It brought me to a realization of building pictorial form organically or plastically instead of working only with surface planes. Those completely abstract pictures eventually enabled me to focus my thinking and feeling onto a broader conception of nature than had been possible before. Every year I am more impressed by the singularity of abstract principle and natural reality. Returning in recent years to a more direct interpretation of nature, I think that I've been able to realize some deeper harmonies of form and meaning. I hope that as I work on I will be able to harmonize these basic elements into an even more sympathetic unity."

ROBERT ANDREW PARKER: *Bosnia*, 1911, watercolor, 19x11 $\frac{7}{8}$ ", 1954. *The Museum of Modern Art, New York.*



ROBERT ANDREW PARKER: *Woman Wearing a Green Hat*, watercolor, 18 x 12", 1953. *Mrs. John D. Rockefeller, III, New York.*

Robert Andrew Parker

Age: 28 *Born:* Norfolk, Va. *Studied:* Art Institute of Chicago, Skowhegan School of Painting, Atelier 17. *Address:* Doansburg Road, Brewster, N. Y. *Dealer:* Roko Gallery, 51 Greenwich Ave., N.Y.C.

"My aims are simple: Most important I like to paint as much and as often as possible. My watercolors serve no important function, political, social or religious, nor do I feel especially attached or attracted to any school of painting.

"Certain things move me to paint, but even to me these things seem completely unrelated; machines, ships, animals, people, birds (big ones), some poetry, some prose, airplanes, modern jazz, monuments, certain years, certain countries. My

aims then, I suppose, are to continue investigating these things and painting them.

"I don't imagine my methods are unusual for a watercolorist. I make hundreds of them; a few are worth saving. I work sitting on the floor because you can reach everything you need without knocking it off a table. I use a lot of inks with the watercolors, dyes and some of my own mixtures. I use shelf paper, bond, charcoal paper and some watercolor papers. I prefer shelf paper to the others; it is more relaxing for me to work on a paper which doesn't cost \$1.80 a sheet. I always work on very wet paper.

"I'm afraid the painters I admire are as unlike each other as the subjects I prefer: Paolo Uccello, who is for me the greatest, Jan Vermeer, Charles Demuth and Piero della Francesca."



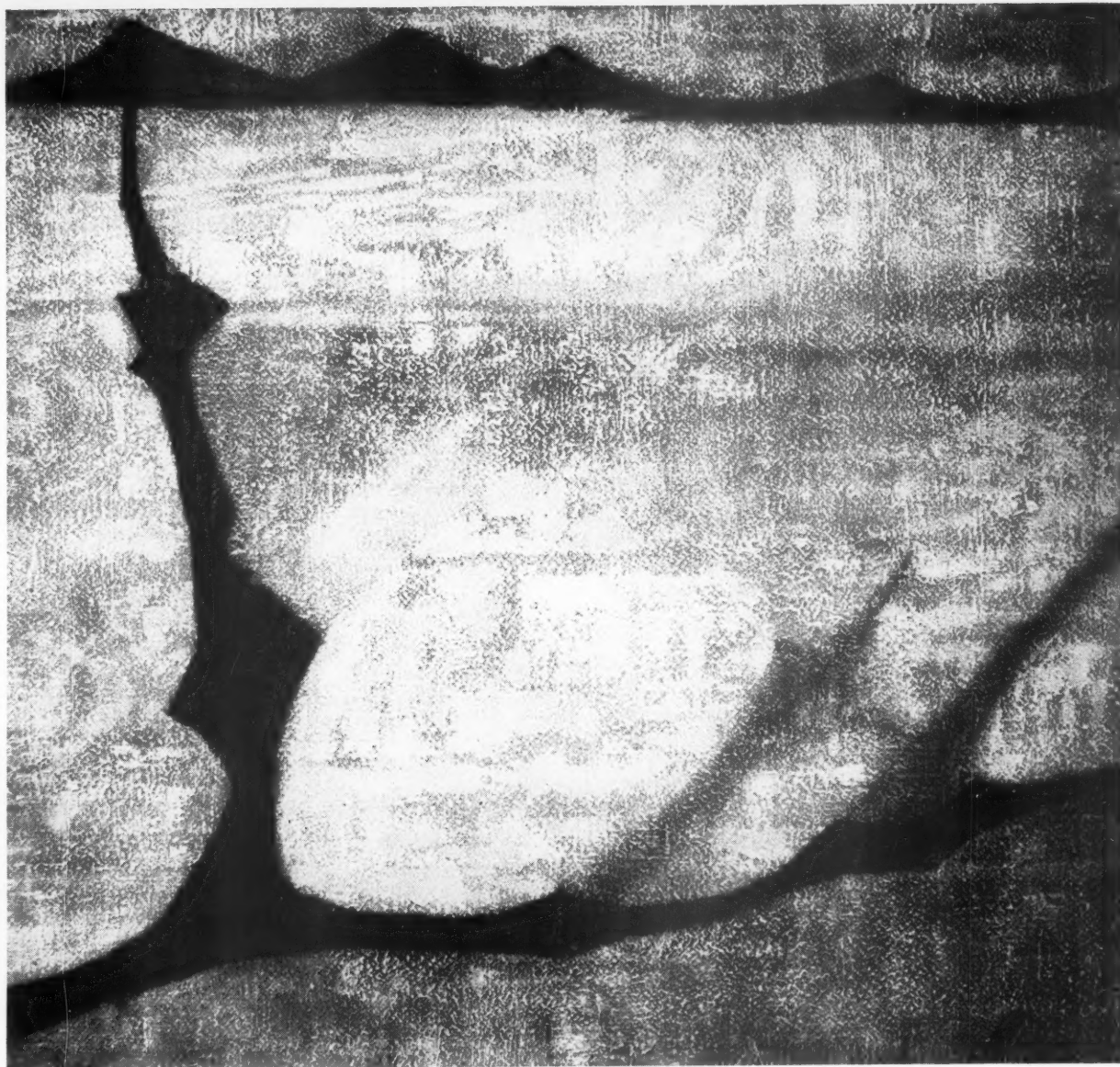
Larry Rivers

Age: 32 Born: N.Y.C. Studied: Music at Juilliard, art with Hans Hofmann. Address: Southampton, N.Y. Dealer: Tibor de Nagy Gallery, 24 E. 67 St., N.Y.C.

LARRY RIVERS: Steven, oil, 48 x 42", 1954.
Southampton Museum, Southampton, L. I.

LARRY RIVERS: George Washington Crossing the Delaware, oil and pencil on canvas, 83 $\frac{3}{8}$ x 111 $\frac{5}{8}$ ". Museum of Modern Art, New York.





ROBERT D. RAY: Indian Land, tritec on gesso panel, 48 x 52", 1955. A. G. Jan Ruhtenberg, Colorado Springs, Col.

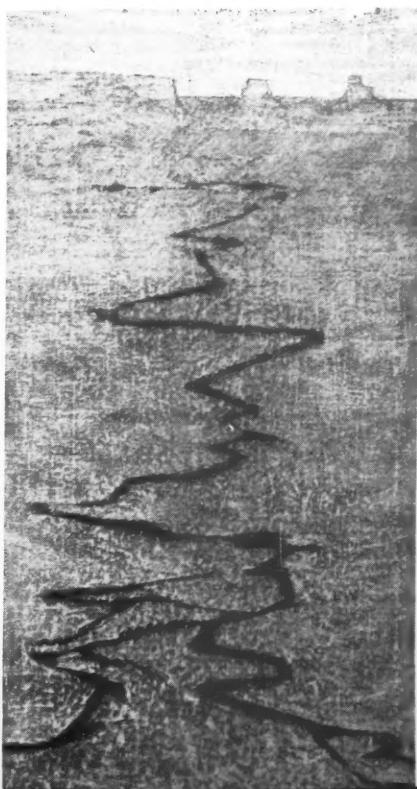
Robert D. Ray

Age: 31 *Born:* Denver, Colo, *Studied:* Drake University, Des Moines; University of Southern California, Los Angeles; Centro De Estudios Universitarios, Mexico City College. *Address:* Box 1538, Taos, N.M. *Dealer:* La Galerie Escondida, Taos, N.M.

"Painting must communicate. A painter pleases himself first, certainly, but uselessly unless his subjective expression is meaningful to others. I want to reach three types of observers: critics, artists and public (all of whom look for different things in a picture). Yet, the public is most important. It is the person interested in looking but not necessarily with an art education whom I want to reach, without the loss of the painter's elements that satisfy the critic and artist.

"Technique interests me enormously as a painter, is essential to the picture, but is really only a basis as the public usually does not and should not have to care how a picture is put together. The impact of a picture should be immediate and not a result of analysis.

"It is the picture which must be enjoyed primarily and not the painter's verbalization. If a painting could be stated in words, there would be no value or need for the picture."



ROBERT D. RAY: Hopi Country, mixed media on canvas, 40 x 20", 1955. Collection of the Artist.



CORNELIS RUHTENBERG: Bonnie, oil and tempera, 22 x 9", 1954. Collection of the Artist.

Cornelis Ruhtenberg

Age: 32 Born: Riga, Latvia. Studied: The Hochschule Fur Bildende Kunste, Berlin. Address: 232 W. 14 St., N.Y.C. Dealer: Passedoit Gallery, 121 E. 57 St., N.Y.C.

"I would like my pictures to be beautiful and though beautiful might be a vague term, I cannot find a better one.

"I want them to be beautiful in content, in composition and in the way they are painted, and without a human face or figure, I am not satisfied with the content.

"I do not want to express any philosophy, I do not want to comment on our time, I simply want to create a world within the picture frame that is ordered and complete and which has something more than objects, pigment, form and color, something I can only call soul."

CORNELIS RUHTENBERG: Boys, oil, 48 x 40", 1954. Collection of the Artist.





Shoshannah

Age: 34 **Born:** Detroit, Mich. **Studied:** Art Institute of Chicago. **Address:** 6827 So. Ridgeland, Chicago, Illinois.

"Painting, to me, is an extension of living, and interwoven into the life process, not a thing apart from it. In earlier years I worked in a manner consonant with the particular pattern of living in which I was immersed; so today, my work and work habits are predicated on the understanding and

SHOSHANNAH: Eleemosynary Quartette, oil, 40 x 30", 1949. *Collection of the Artist.*

acceptance of my role as a mother in a family of four. My painting, therefore, reflects, and is absorbed into the patterns of family living.

"During my most fruitful working periods, I work on five or six oil paintings simultaneously, stopping often to draw with ink, pencil, pastel, etc. By working in this manner I am able to relate learning experiences from one painting to the next, and from one medium to the other.

"This pattern of painting permits me to relate painting to the many feelings and emotions one experiences in a normal day. The feelings that cannot be expressed in one work can be expressed in another. This pattern helps cleanse the emotions which in turn makes way for new creations.

"In my work I am particularly conscious of how my materials can best express life as I see it. Through the various mediums I work with, I attempt to focus the eye and the emotions on nature and life about me.

"In my use of materials to interpret the subject matter of a particular work, I try to retain the natural quality of both the materials and the subject matter. Whatever draftsmanship there is flows from the movement of the colors originating with the subject matter. It is the interplay of the colors I use, which completes the interpretation and expression in a given work."

SHOSHANNAH: Sunday in the Park, oil, 18 x 24", 1952. *Mr. and Mrs. Irwin Baker, Baltimore, Md.*



Jack Zajac

Age: 25 Born: Youngstown, Ohio. Studied: Claremont Graduate School at Scripps College. Address: 351 N. Cambridge Ave., Claremont, Calif. Dealer: Landau Gallery, 702 N. LaCienega, Los Angeles, California.



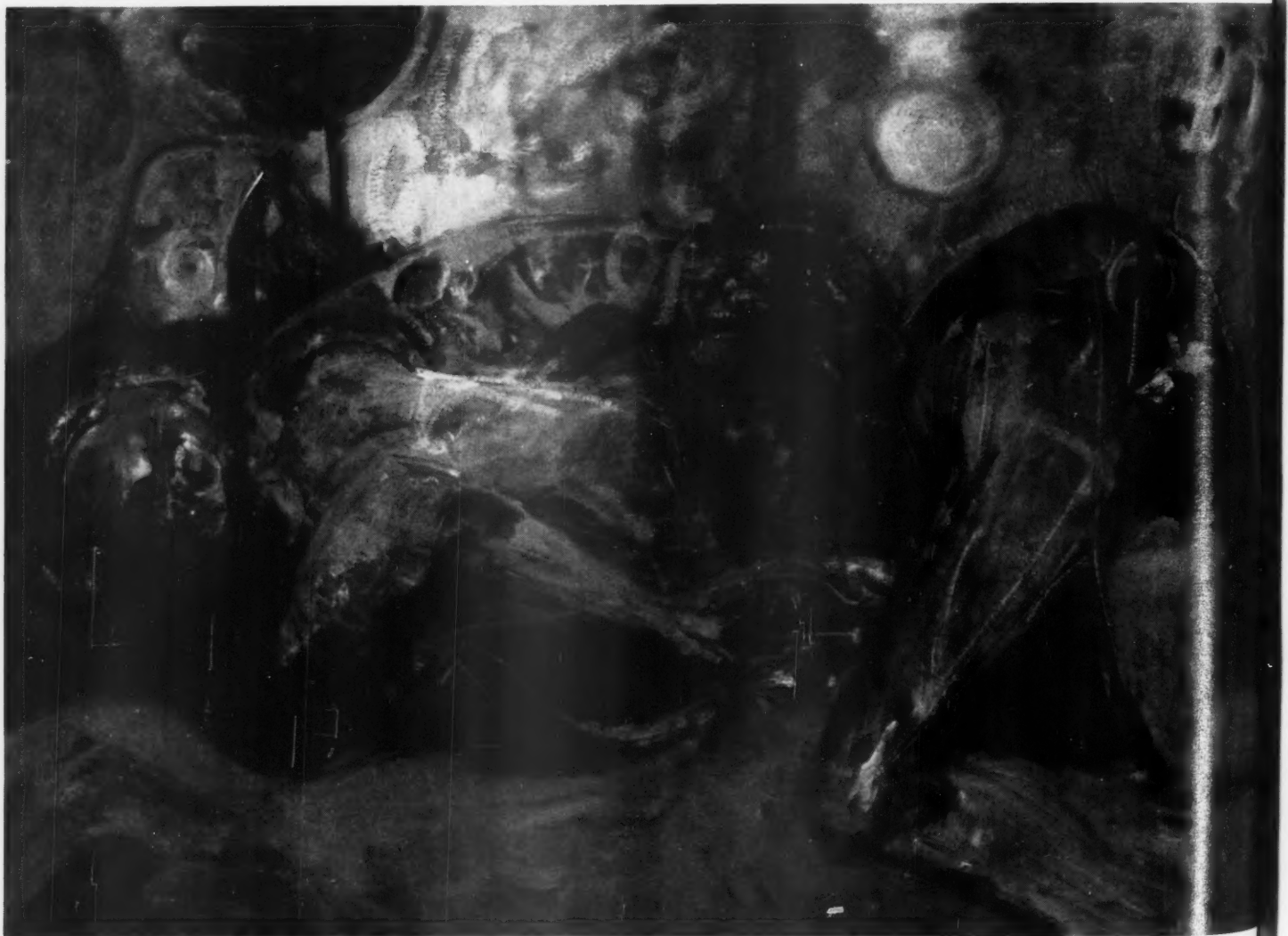
JACK ZAJAC: *Deposition*, ink on gray paper, 10 x 16", 1955. Landau Gallery, Los Angeles, Calif.

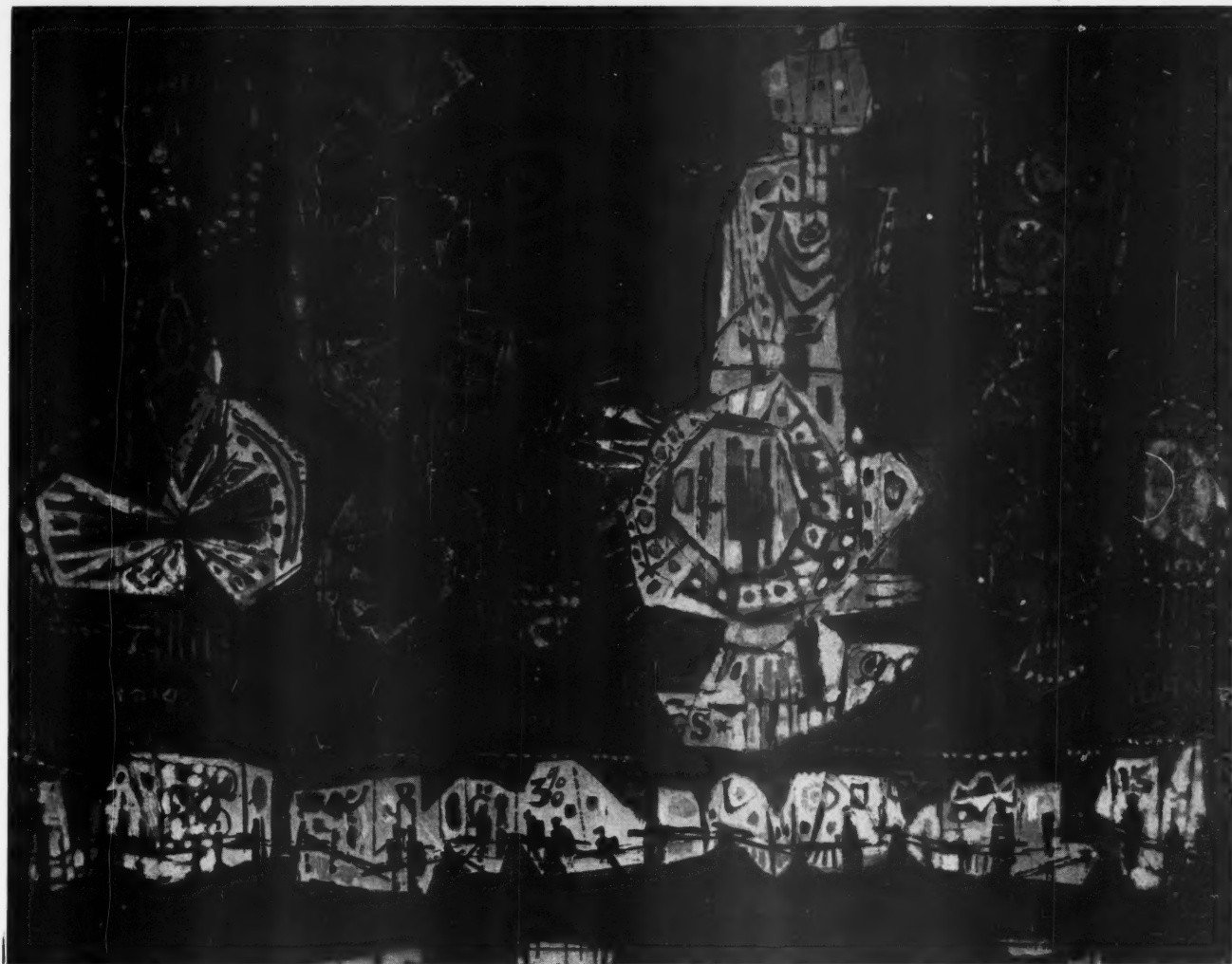
"Just as I find an explanation of flight in aeronautical, or love in biological terms inadequate, so do I feel that any analysis of the act of painting as anything but a simple miracle is impossible.

"The phenomenon of flight and the sea, the dignity of the acceptance of death as of life are my prevailing speculation. They should not, however, impose themselves upon my own personal miracle, the act of painting, by insisting themselves an urgent object for commentary, but rather become an indelible part of it naturally.

"Since the act of creation is the most important thing and I am proud of the challenges extended and accepted in it, I have no real compulsion to display the traces of the pure act in 'finish'."

JACK ZAJAC: *Fallen Warrior II*, oil, 48 x 72", 1954. Landau Gallery, Los Angeles, Calif.





ELLIOTT R. TWERY: Shopping Center II, oil, 16 x 20", 1952. Dr. and Mrs. Ralph V. Platou, New Orleans, La.

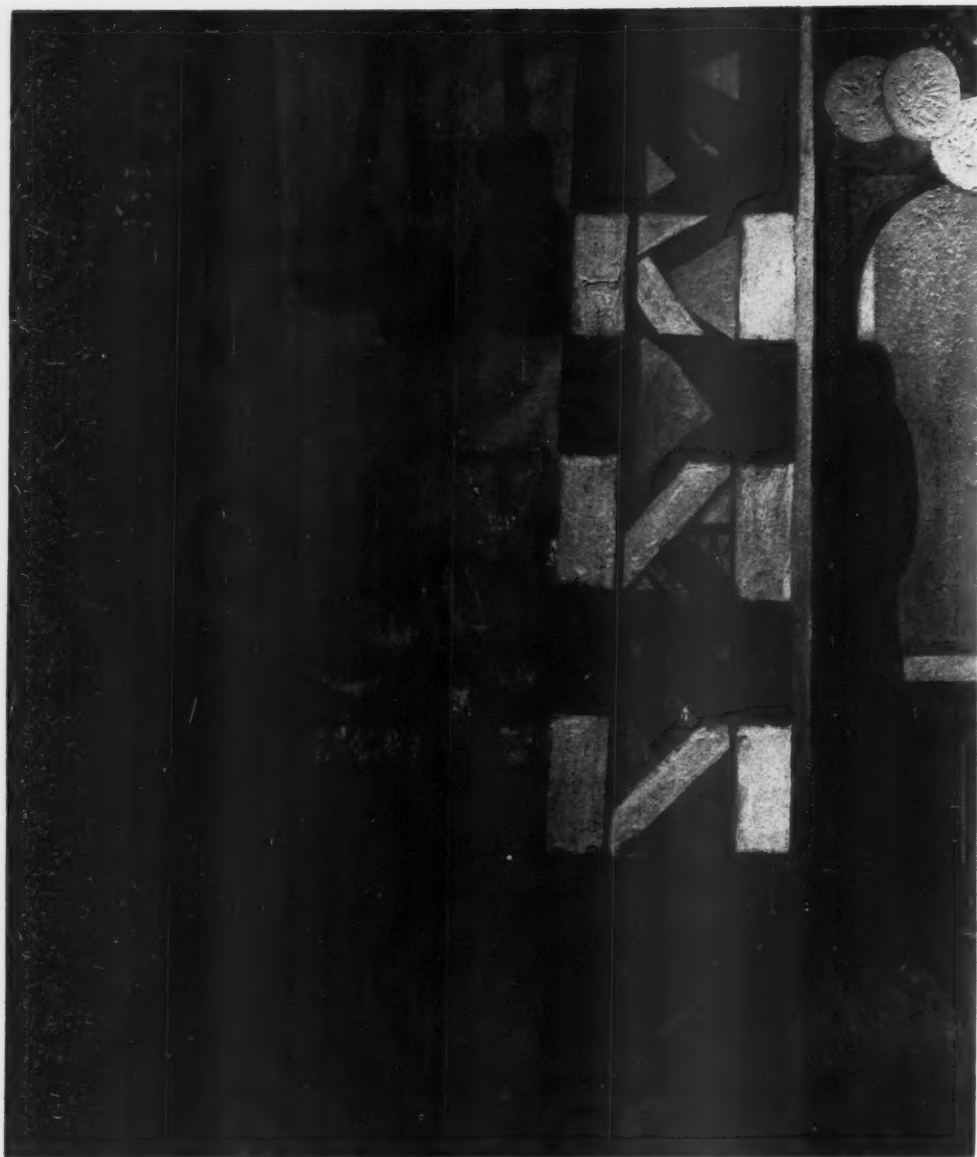
Elliott R. Twery

Age: 32 Born: Chicago, Ill. Studied: B.A. Carnegie Institute of Technology, Pittsburgh; M.A. State University of Iowa, Iowa City. Address: 234 Douglas Drive, New Orleans 23, La.

"For the greater part of my life I have resided in large American cities like Chicago, Washington, Pittsburgh and New York. This environment—my heritage—provides the source material for much of my work. I am excited by the riotous electric blues and reds of the blinking, glowing neon wonderland. I revel in the crowds, the glittering shop windows, the golden aura of theatre marquees, the smells of gasoline and perfume. I'm awed by the monstrous walls of buildings, and repulsed by the monstrous walls of advertising. These experiences move me to paint, often the same subject projected along different formal lines to discover new facets of feeling and meaning. Since these experiences are varied, my reactions may be satiric or humorous, lyric or dramatic. I believe motivation is more important than method, that technique will change and vary as motivation demands. Because of this mental attitude, I have no one method or formula for expression, but rather a desire to find the strongest formal organization appropriate to the problem. I feel strongly the need for some reference, be it ever so slight, to recognizable images, and hope by inventiveness, imagination and vitality to make visual poetry."

ELLIOTT R. TWERY: Big City Canyon, oil, 33 x 20", 1952. Collection of the Artist.





WALTER WILLIAMS: Pawnshop, oil, 36 x 31", 1955. *Roko Gallery, New York.*

WALTER WILLIAMS: Dawn, oil, 22 x 28", 1953. *Hon. William Benton, Southport, Conn.*



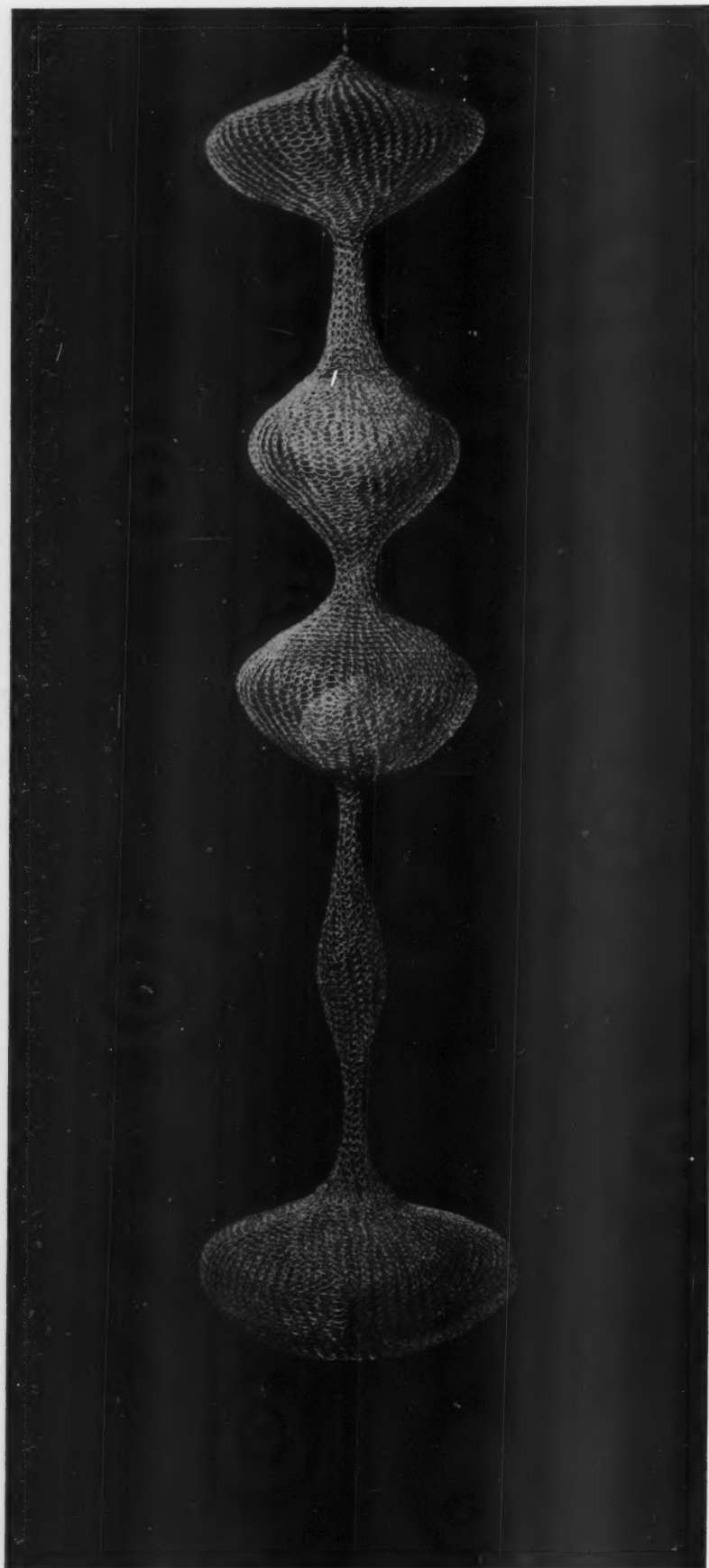


Walter Williams

Age: 35 Born: Brooklyn, N.Y. Studied: Brooklyn Art School. Address: 33 Abenra, Copenhagen, Denmark. Dealer: Roko Gallery, 51 Greenwich Ave., New York City.

WALTER WILLIAMS: Poultry Market, oil, 46 x 38", 1953. *Collection of the Artist.*

SCULPTORS

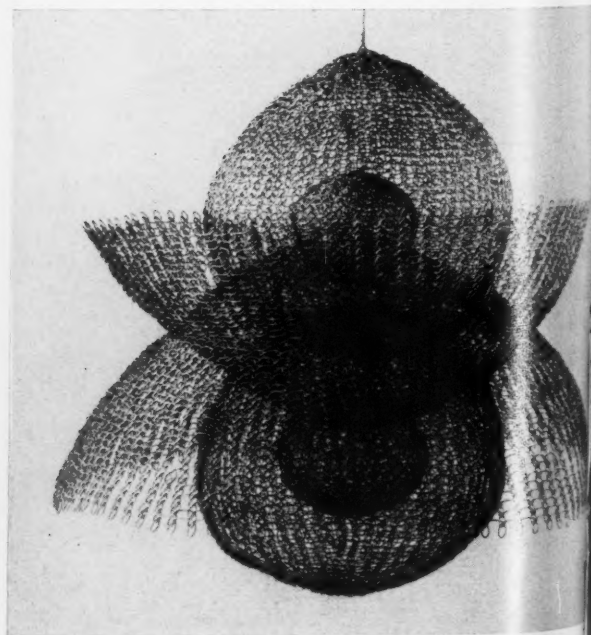


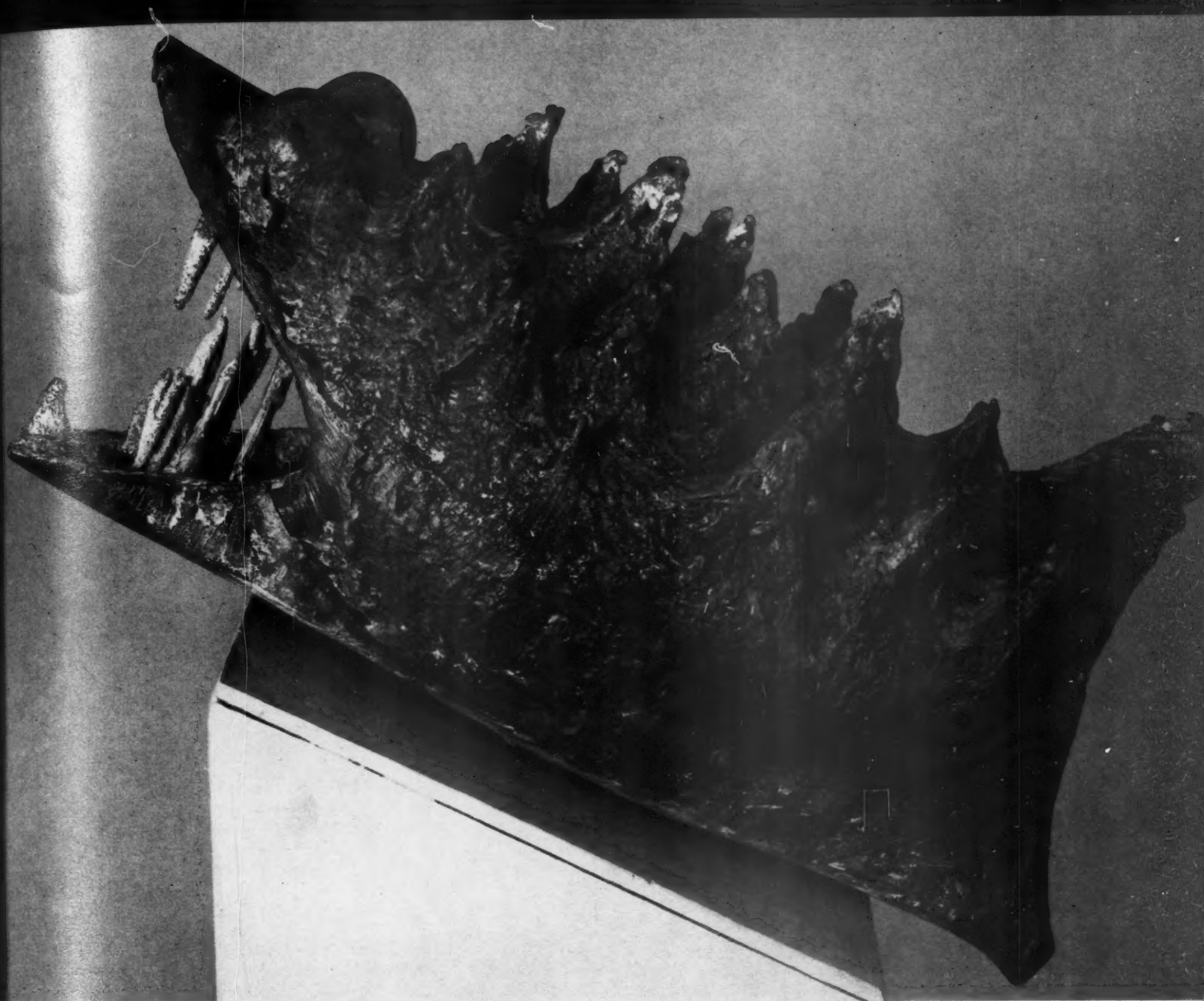
Ruth Asawa

Age: 30 Born: Norwalk, Calif. Studied: Milwaukee State Teachers College, Black Mountain College, N.C. Address: 21 Saturn, San Francisco 14, Calif. Dealer: Peridot Gallery, 820 Madison Ave., N.Y.C.

RUTH ASAWA: Untitled, brass wire, 42", 1954. *Philip Johnson, New York.*

RUTH ASAWA: Untitled, black iron wire, 24", 1954. *Nelson Rockefeller, New York.*

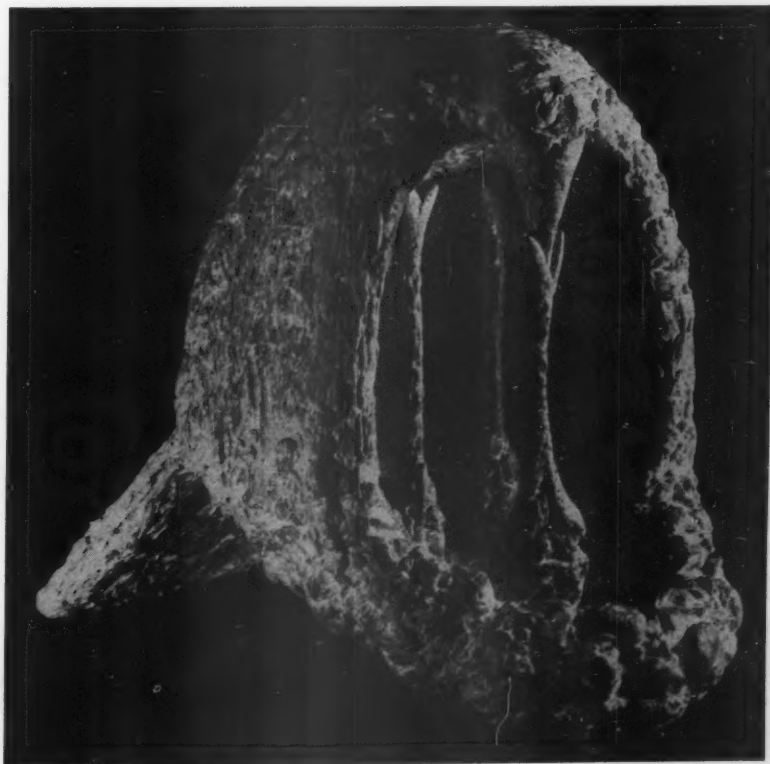




COSMO CAMPOLI: *Jonah and the Whale*, lead, 8", 1954. *Collection of the Artist.*

Cosmo Campoli

Age: 33 Born: South Bend, Ind. Studied: Art Institute of Chicago. Address: 6501 So. Laflin, Chicago 36, Ill. Dealer: Fairweather-Hardin Gallery, 139 E. Ontario St., Chicago, Ill.



COSMO CAMPOLI: *Bird Mother*, reinforced concrete, 30", 1954. *Collection of the Artist.*



Ezio Martinelli

Age: 41 Born: West Hoboken, N.J. Studied: Academy of Fine Art, Bologna, Italy; National Academy of Design, N.Y.C. Address: 121 W. 85 St., N.Y.C. Dealer: Willard Gallery, 23 W. 56 St., N.Y.C.

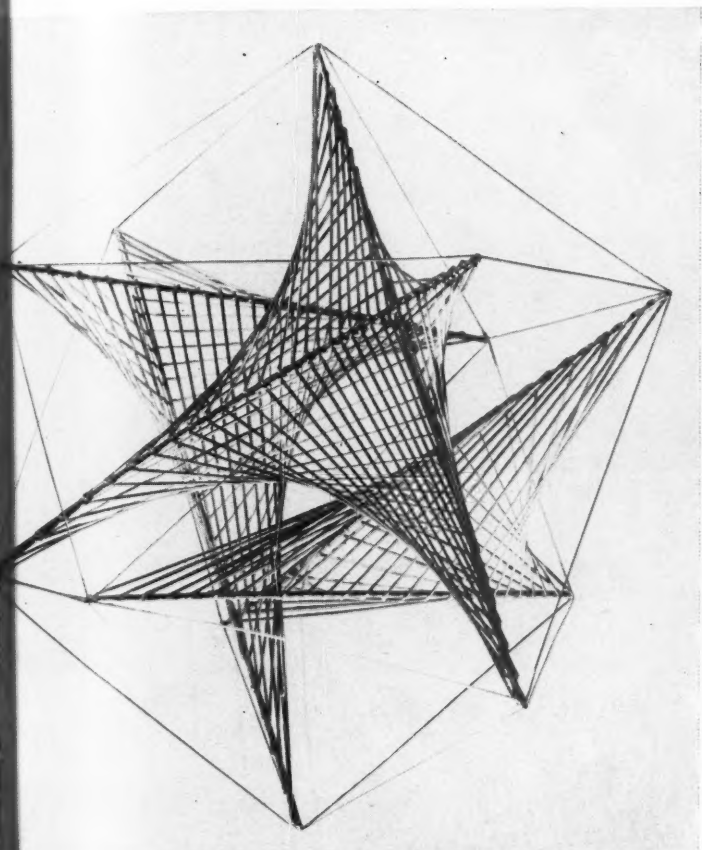
EZIO MARTINELLI: Phoenix II, bronze, 16 x 15 1/4", 1954. Collection of the Artist.

EZIO MARTINELLI: Demiurge, bronze, 9 1/4 x 18", 1954. Whitney Museum of American Art, New York.



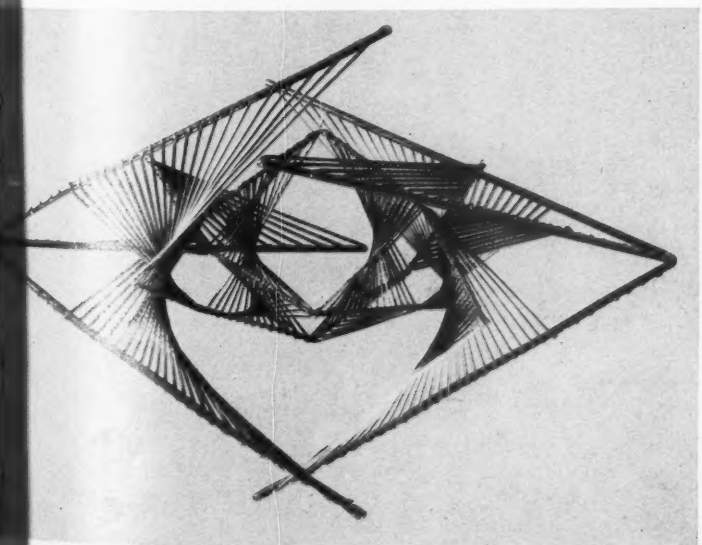
Roy Gussow

Age: 36 Born: Brooklyn, N. Y. Studied: Institute of Design, Chicago; Archipenko, N.Y.C. Address: 110 Cox Ave., Raleigh, N.C.



ROY GUSSOW: *Discontinuous Trio*, steel, 22", 1953. *Collection of the Artist.*

ROY GUSSOW: *Figure (Mitosis #3)*, steel, 21", 1954. *Collection of the Artist.*



ROY GUSSOW: *Embarred*, stainless steel and concrete, 48", 1954. *Collection of the Artist.*



JUAN NICKFORD: Running Dog, steel, 23", 1954. *Sculpture Center, New York.*

JUAN NICKFORD: Ghost, steel, 12½", 1950. *Sculpture Center, New York.*





JUAN NICKFORD: *Loneliness*, steel, 15", 1955. *Sculpture Center, New York.*



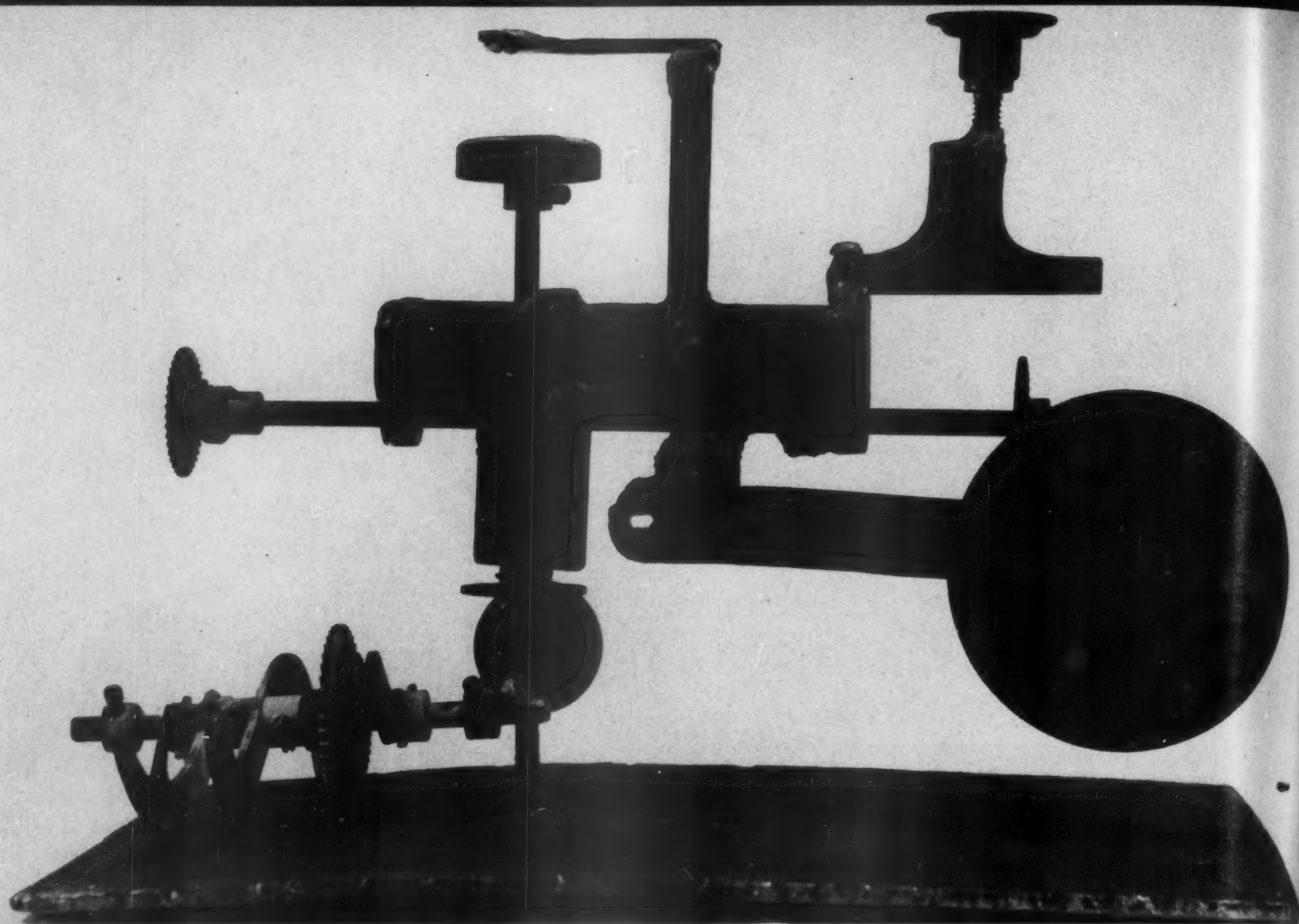
JUAN NICKFORD: *Seated Figure*, steel, 26", 1955. *Sculpture Center, New York.*

Juan Nickford

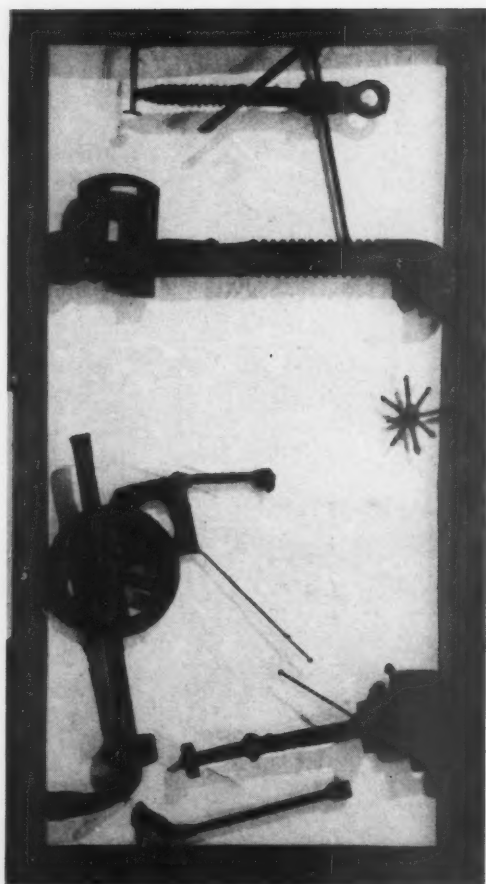
Age: 30 Born: Cuba. Studied: University of Havana School of Architecture; San Alejandro Art School; Sculpture Center, N.Y.C. Address: c/o Dealer. Dealer: Sculpture Center, 167 E. 69 St., N.Y.C.

"The possibilities offered to the sculptor by new methods and techniques for working in metals are practically unlimited. He is no longer bound to the block concept of carving nor dependent upon the foundry for the permanency of his works. He is able to concentrate all of his efforts on the actual act of creation without undue concern over the material itself.

"Because of this, the urge toward an order in physical space, aside from poetic implications, has become dynamic and at the same time spontaneous. The element of intuition is unrestrained by former inhibitions."



RICHARD STANKIEWICZ: Machine Elements, iron and steel, 9", 1955. *Collection of the Artist.*

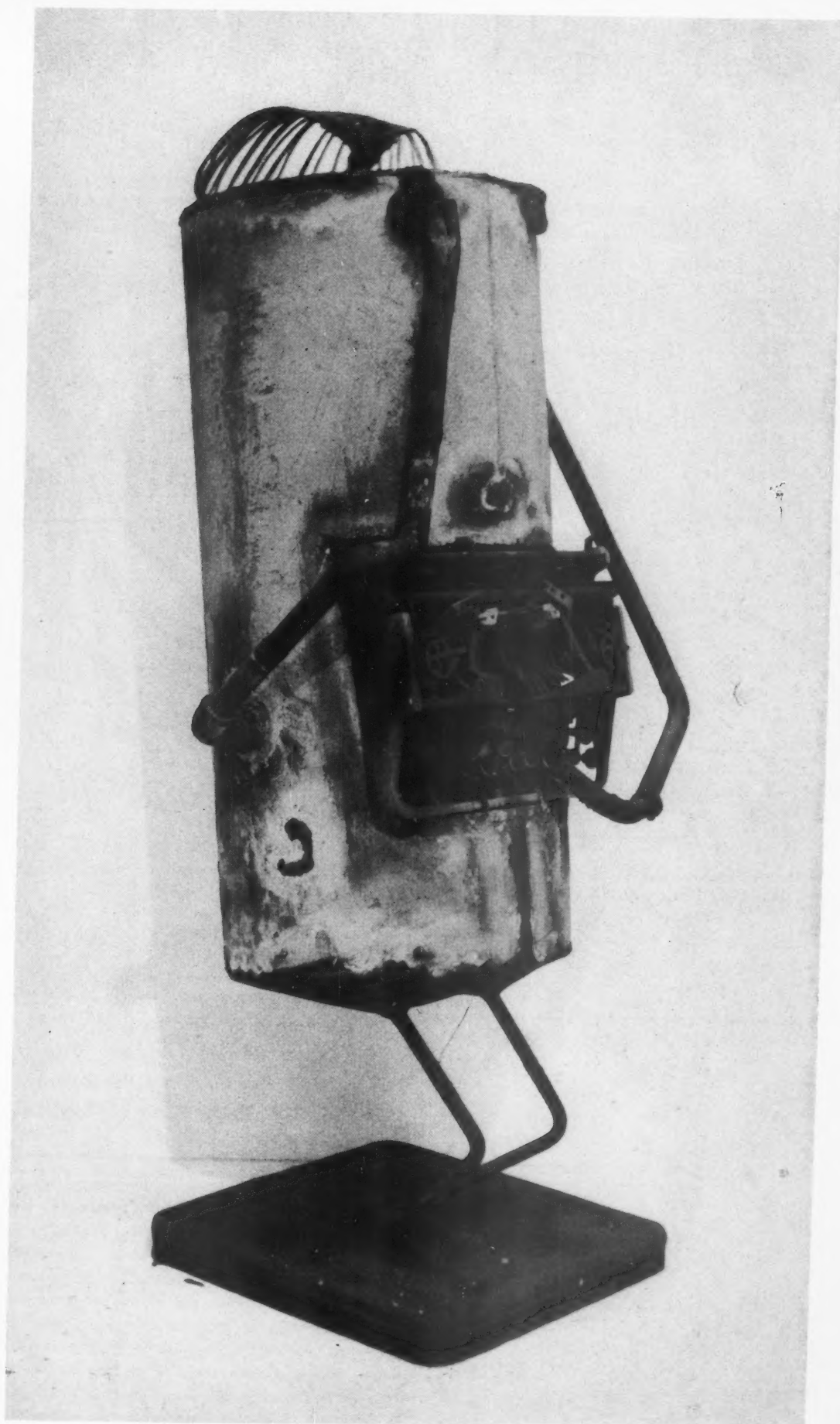


RICHARD STANKIEWICZ: Mythological Story, steel, 12", 1955. *Collection of the Artist.*

Richard Stankiewicz

Age: 33 Born: Philadelphia, Pa. Studied: Hans Hofmann, Leger and Zadkine in Paris. Address: 55 Bond St., N.Y.C. Dealer: Hansa Gallery, 210 Central Park So., N.Y.C.; Allan Frumkin Gallery, 152 East Superior St., Chicago, Ill.

"Of course, the first intention in my work is communication — and the second would be form, according to one system or another. Where the sculpture is non-figurative, then the communication is either an appeal to an aesthetic appreciation of the form or unconscious association with images. In regard to the materials I use — well, a good logical explanation would be difficult. For my part, the only thing to be said is that I like them, that scruffy surfaces have a strong appeal to me and that the postures and attitudes to be seen in sundry accidental objects are extremely exciting. They are suggestive of the human. Then, too, there are sometimes analogies to be found between the functions of mechanical devices and those of organic creatures — which in fact I sometimes use."



RICHARD STANKIEWICZ: Secretary, steel,
30", 1953. *Collection of the Artist.*

GRAPHIC ARTISTS

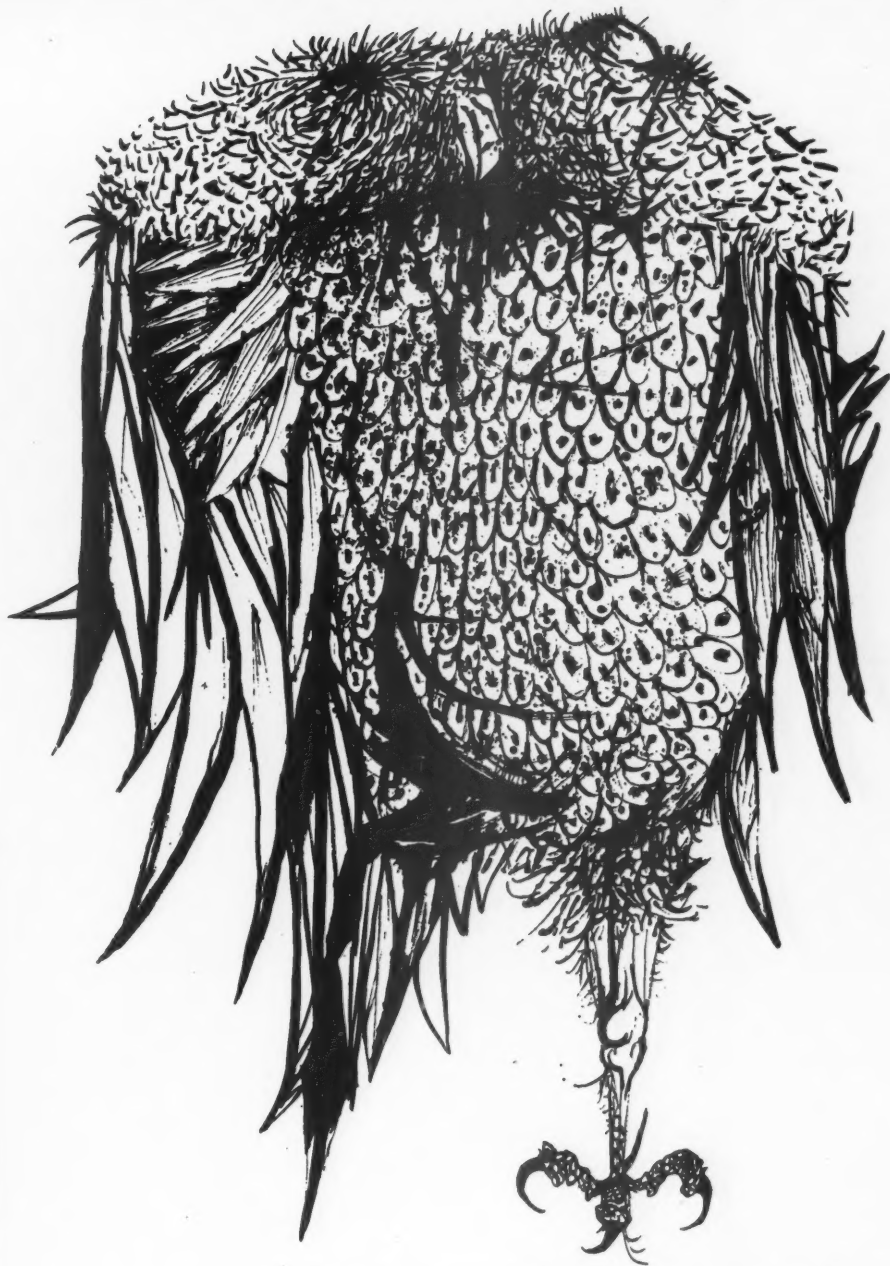


LEONARD BASKIN: *The Poet Laureate*, woodcut, 31 x 55½", 1955. *Collection of the Artist.*

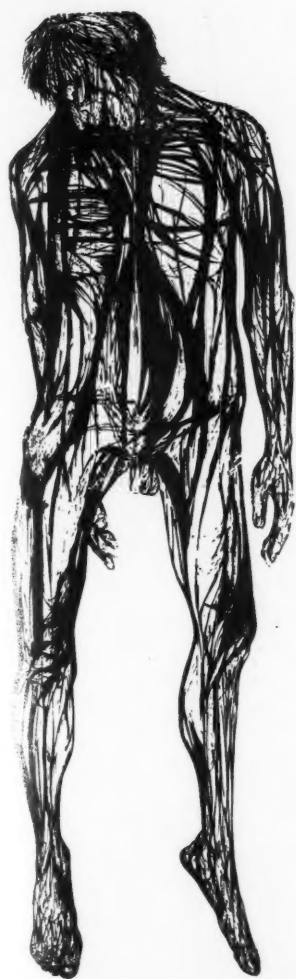
Leonard Baskin

Age: 33 *Born:* New Brunswick, N.J. *Studied:* School of Architecture and Allied Arts, N.Y.U.; Yale School of Fine Arts; Europe. *Address:* Titans Pier, So. Hadley, Mass. *Dealer:* Grace Borgenicht Gallery, 61 E. 57 St., N.Y.C.; Boris Mirski Gallery, 166 Newbury St., Boston, Mass.

"I am totally uninterested in decoration, nor do I hold it seemly that works of art should essentially concern their author's world. I could call myself a realist, as I understand that word, one who expresses ideas, notions, feelings and beliefs about life; every aspect of it. That this necessitates no loss of formal values, the history of art bears witness. I do not objugate the great formal discoveries of the modern movement. Quite the opposite, my desire is to learn these lessons and to couple them to my purpose. I seek enrichment for my work in the natural world, in the world of man, in art itself. I should characterize my prints and drawings as didactic and moralistic, and trust they have become so through the devices of what was once called 'significant form'."



LEONARD BASKIN: Mid-Century Monster, pen and ink, 36 x 24", 1952. Mr. and Mrs. James Stagliano, Boston, Mass.



LEONARD BASKIN: The Hanged Man, woodcut, 73 x 33 1/4", 1955. Collection of the Artist.



ROBERT BRONER: *Blind Subway Minstrel — Harmonica Player*, texture imprint, 36 x 18", 1955. *Museum of Modern Art, New York.*

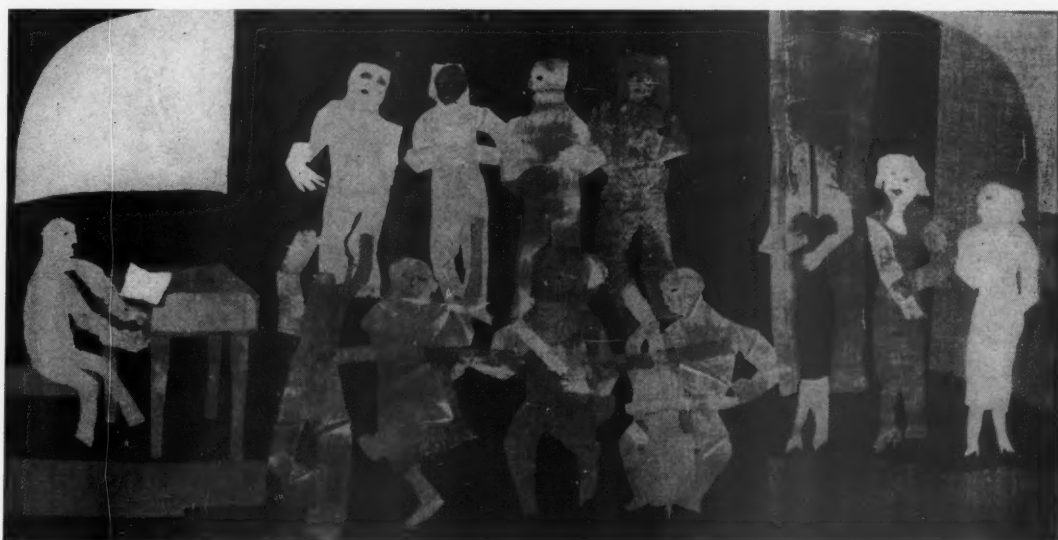
Robert Broner

Age: 33 Born: Detroit, Mich. Studied: B.A. and M.A. Wayne University, Detroit.; member S. W. Hayter's "Atelier 17." Address: 460 W. 187 St., N.Y.C. Dealer: Wellons Gallery, 70 E. 56 St., N.Y.C.; Garelick's Gallery, 20208 Livernois, Detroit, Mich.

"Since 1952 I have worked in a medium which, for me, is a middle ground. I have developed a new monoprint technique called 'texture imprints' which is founded on the exploitation of the texture of woven fabrics. The open mesh or tightly

woven textures of various fabrics are dramatized by brilliant color and contrasted by flat areas of black. The tactile quality of these textures is compelling compared to those available to the printmaker in soft-ground etching, or to the painter.

"In the last few years most of my prints and paintings have been concerned with the subject matter of subways. The cavernous stations, the architectural and mechanical details of tile, turnstiles and trains and the large groups of people are endlessly fascinating. The expanse of textural repeats of subway details — stairs, railings, columns — lends itself to the texture imprint technique."



ROBERT BRONER: Pro Musica Antiqua Recital, texture imprint, 18 x 36", 1954. Mr. and Mrs. Paul Masserman, Detroit, Mich.

ROBERT BRONER: Mother and Children, texture imprint, 24 x 36", 1955. Mr. and Mrs. Hugh Reynolds, New York.





LEE CHESNEY: *Pierced and Beset*, intaglio color print, 16 x 24", 1951-53. Collections of *University of Southern California Gallery, Los Angeles*; *Bradley University, Peoria, Ill.*; *Dallas Museum of Art, Dallas, Texas*; *Philadelphia Museum of Art, Philadelphia, Pa.*; *Museum of Modern Art, New York*.

Lee Chesney

Age: 35 *Born:* Washington, D.C. *Studied:* B.A. University of Colorado; M.A. State University of Iowa; Joslyn Memorial Museum, Omaha, Neb.; Mill Race Lithographic Studio, San Antonio. *Address:* 704 Ventura Road, Champaign, Ill. *Dealer:* The Contemporaries, 959 Madison Ave., N.Y.C.

"As an artist I am concerned with the development of my own creative potential. Dedicated to the pursuit of elusive artistic truths I find it necessary to orient myself to society with its demands and indifferences, to acquire a realization of the integrity and responsibility of the artist, his purpose and function in our culture. I seek to know my own natural strengths and inclinations and to recognize the more atrophied aspects of my creative apparatus. A part of this consciousness is the sense of complete freedom on the part of the artist: freedom to find and be himself, freedom to think, feel and respond according to his own being rather than prescribed doctrines and above all, the freedom to grow. Marriage to

this sense of freedom is self-discipline.

"If it is agreed that a work of art is among other things a means of plumbing the mysteries of life and the universe, that it is a bridge which enables us to cross from the known to the unknown, from the physical and factual to the spiritual and metaphysical; then the way this is accomplished must be very personal to each artist, and the depth of insight, degree of profundity, kind of beauty and type of vision grow out of the depth and totality of his experience.

"Naturally the matter of techniques bears thoughtful consideration. Any technique, new or old, is a means to an end. Any technique is of value if it serves that end, and of no value no matter how brilliant or how unique or how traditional, if it does not. It is my belief that a technique should not impose itself on the observer's consciousness but should retain an inconspicuous even anonymous position with regard to the real content, the meaning of the work. In this way technique supports and reinforces the expression. In any discussion or description of techniques it should be clearly understood that the need exists first; the technique attempts to satisfy that need and ultimately from such attempts the work of art emerges."

Jerome Kaplan

Ages: 35 *Born:* Philadelphia, Pa. *Studied:* Philadelphia Museum School of Art. *Address:* 521 E. Tulpehocken St., Philadelphia 44, Pa. *Dealer:* The Print Club, 1614 Latimer St., Philadelphia, Pa.

"After concentrating for a number of years in all the graphic media, I have recently progressed to painting. The discovery that my color lithographs were getting more like paintings made me recognize another transitional step in my work. Not only was the printing getting too complex but I found I was using a lithograph stone for a canvas. Limiting the amount of color in my prints was then necessary to differentiate them from my paintings.

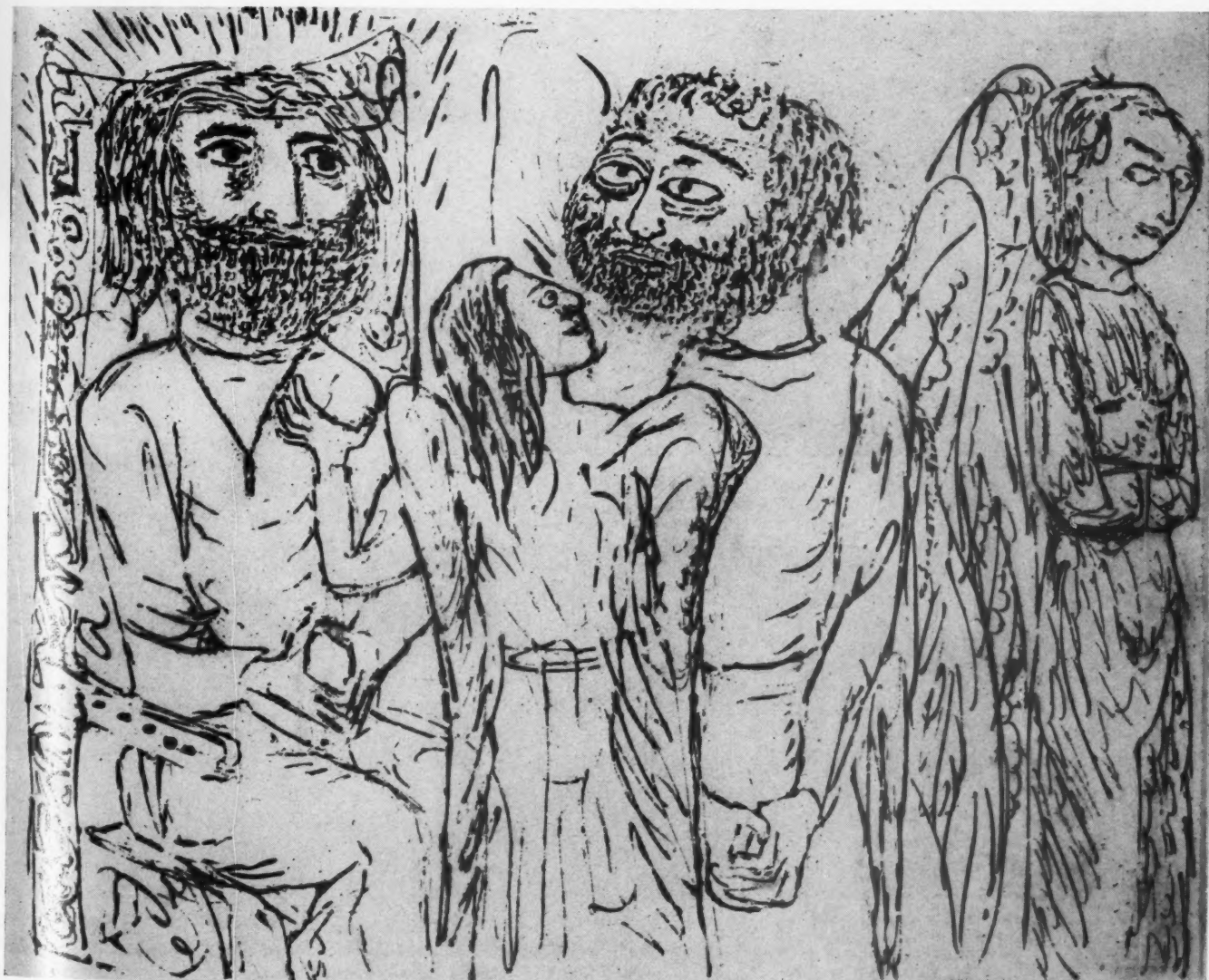
"My first paintings were derived from my prints. Later, this seemed such an uncreative procedure that today there is little relation between the form and content of the two media.

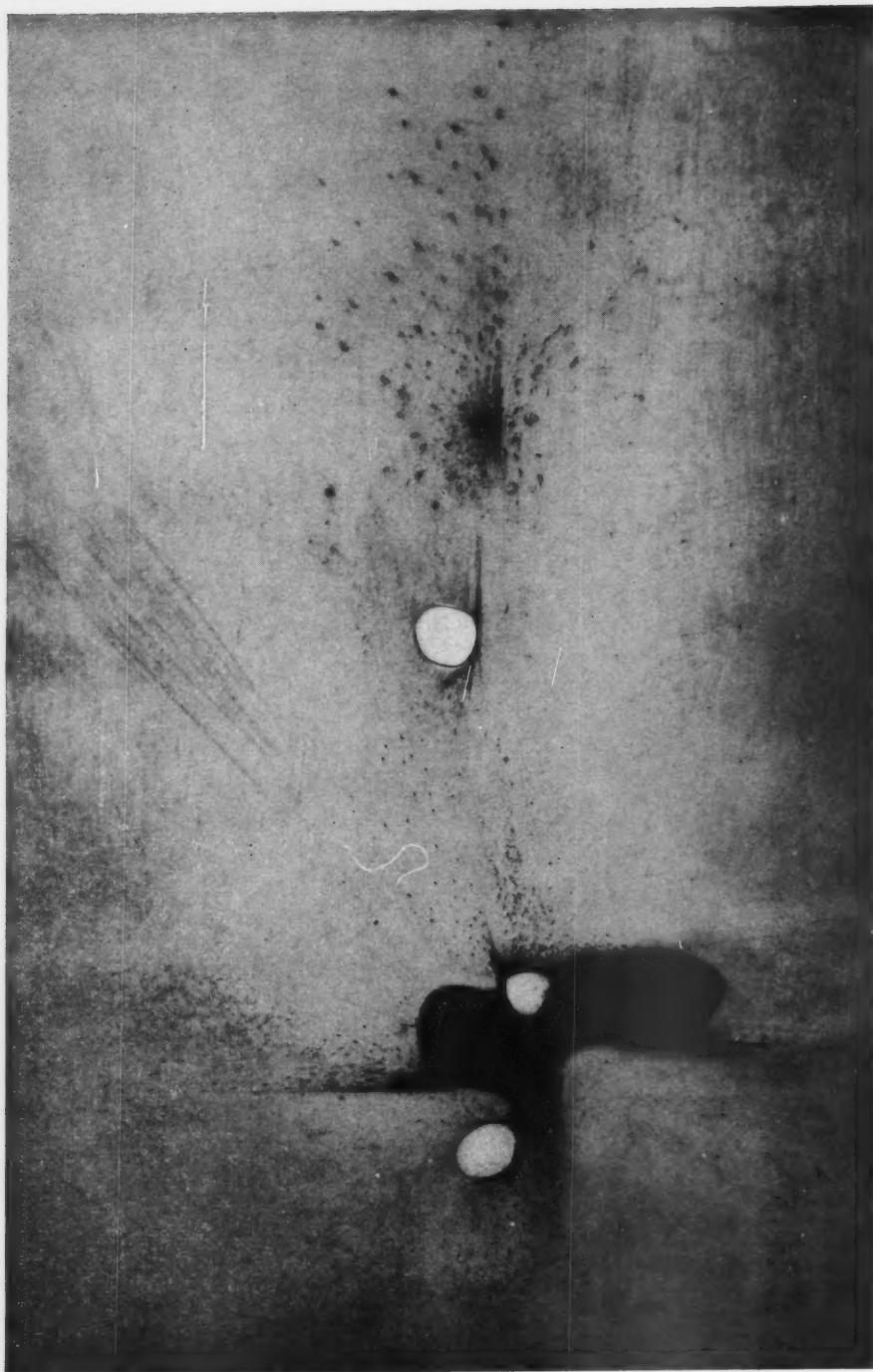
"I have no set rule for my approach to the creation of pictures. Visual and even literary stimuli are at times the trigger mechanisms for my expression. Other stimuli may be entirely emotional and subconscious and the picture evolves from that start."



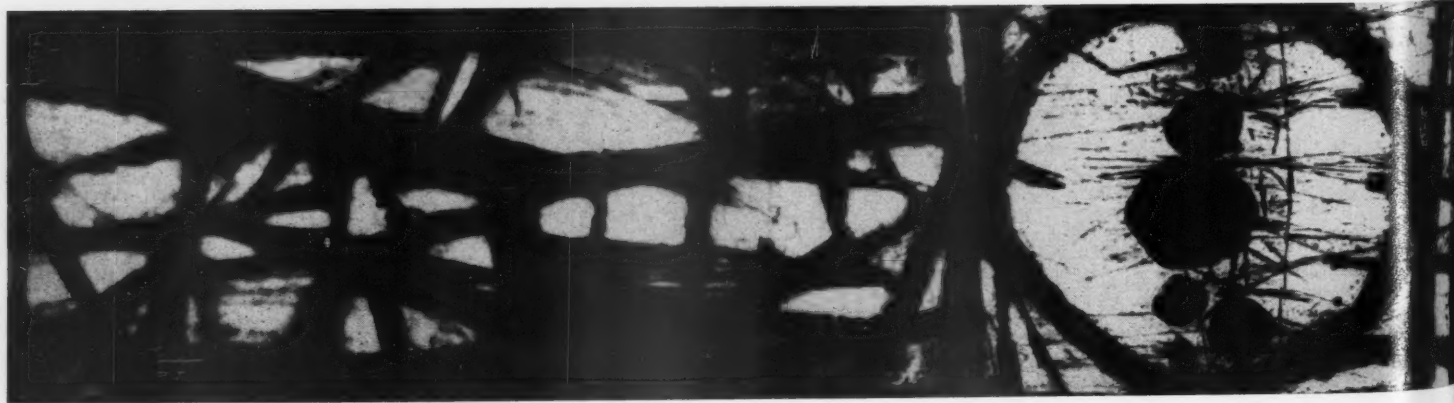
JEROME KAPLAN: *Burlesque*, lithograph, 16 $\frac{1}{8}$ x 22 $\frac{1}{4}$ ", 1954. *Collection of the Artist.*

JEROME KAPLAN: *Bontche Schweig*, aquatint, 11 $\frac{3}{4}$ x 14 $\frac{3}{4}$ ", 1954. *Print Club Permanent Collection, Philadelphia, Pa.*





BENJAMIN L. WIGFALL: *Secrets*, etching, 18 x 12", 1955. Miss Jane Doggett, New Haven, Conn.



BENJAMIN L. WIGFALL: *untitled*, etching, 6 x 24", 1955. David Prescott, New Haven, Conn.

Benjamin L. Wigfall

Age: 24 *Born:* Richmond, Va. *Studied:* Hampton Institute, Va.; State University of Iowa; Yale University School of Design. *Address:* c/o Art Dept., Hampton Institute, Hampton, Va.

HAROLD PARIS: *Death in the Shop*, lithograph, 21 x 16", 1952. *Philadelphia Museum of Art, Philadelphia, Pa.*



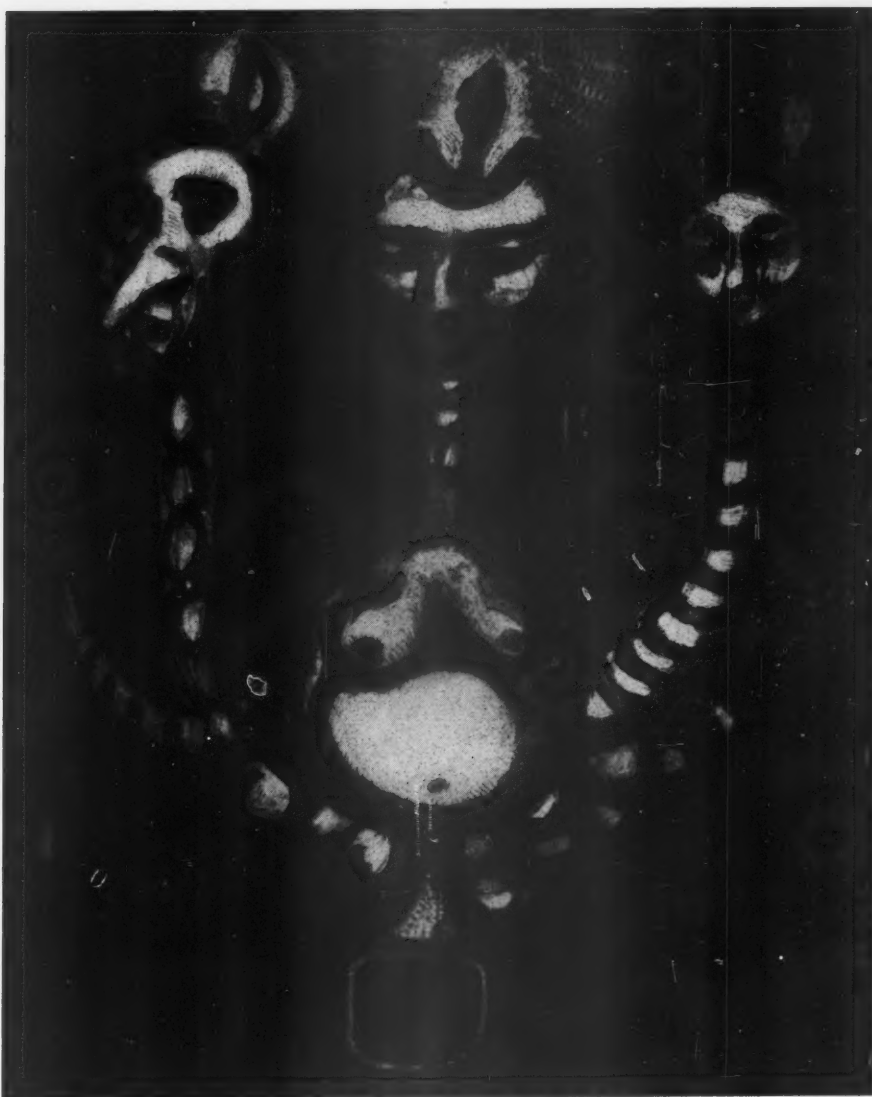
Harold Paris

Age: 30 Born: Edgemere, N.Y. Studied: self-taught. Address: Thiersch Strasse 37, Munich, Germany. Dealer: Weyhe Gallery, 794 Lexington Ave., N.Y.C.

"Often an idea or image lies dormant within me until some fresh new experience re-awakens it. I then proceed to work, and through the activity of creating, these dormant images take form and expand. Sometimes I will evolve a whole series based on a theme and therefore, will have a dozen pieces of work similarly related.

"It is my objective as an artist to reflect the forces of good and evil that exist in man, present and unsaid in each of us. I seek greater understanding of the world that confronts me, but I disagree with those contemporary concepts which abstract artists from their heritage. The problem of the 'how' or technique and the 'why' or motivation, is one that I have battled out for some time. It is my inherent belief that the humanistic values are the heart and soul of the creative work, and if the 'why' is sufficiently clear, the 'how' will resolve itself of its own volition.

"I find it necessary to establish every kinship possible — emotional, intellectual, spiritual, between myself and the past, so that I may integrate it with the problems of my own age. It has been said of this age, that we live in a mechanical and dehumanized era — if this is so, then the greater the need for an art which deals with basic human values and whose primary concern is Mankind."



HAROLD PARIS: *Where Are We Going?*, etching on lucite, 23 3/4 x 12 1/4", 1948. *Museum of Modern Art, New York.*



HAROLD PARIS: *The Medium*, etching and aquatint, 18 x 24", 1954. *Philadelphia Museum of Art, Philadelphia, Pa.*

PROFILE

John Denman . . . *Collector* *with Head in the Clouds*

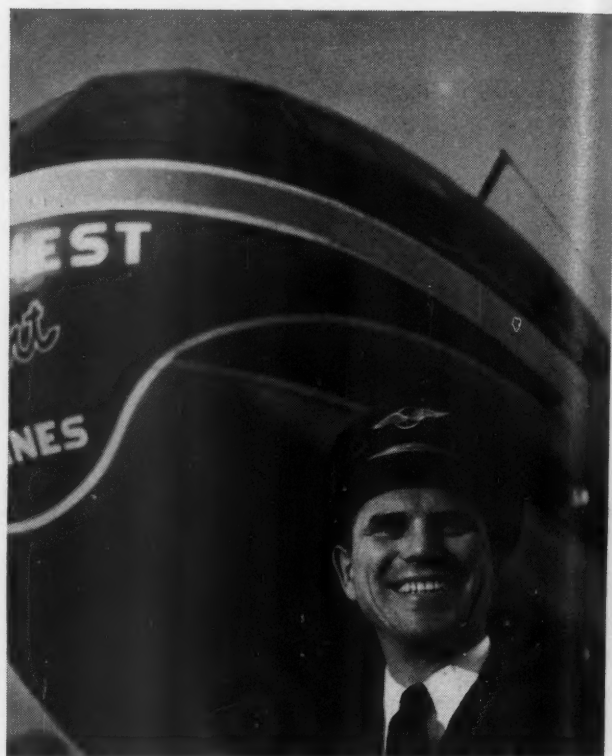
BY ALINE B. SAARINEN

The words "art collector" used to belong exclusively to such multi-millionaires as banker J. P. Morgan and coal-king Henry Clay Frick. But today they belong as much to John Denman, Northwest Stratocruiser pilot on the Tokyo-Manila run. Not that the pilot owns million-dollar Raphaels. However, on a flier's salary, Denman has built an admirable collection of American art. Not paintings of the Wild West, nor Happy Family calendar art, nor pilot's-pin-up Petty girls. But modern American art by some of the best of our artists, the ones who paint the spirit of our age.

It is so good a collection, in fact, that 50,000 Japanese shuffled by the modest-sized pictures when they were exhibited in Tokyo in 1951. And when the collection was recently sent to New York for a showing at The Alan Gallery, the critics praised it. To the Denmans it has been a key which has unlocked a dozen doors.

There is nothing egg-head or arty about small-town Missouri-born John Denman. His looks are as regular and neat as the props of the giant plane he flies; his voice is as steady as the whirl of its engines; his off-duty clothes are as correctly understated as his pilot's uniform; and he even eats Wheaties for breakfast. He seems indistinguishable, in fact, from any other commercial pilot, which is to say he looks like the Typical Clean Cut or Arrow Collar Type American male.

But this forty-one-year-old American is driven by an alert curiosity and a bright enthusiasm for the twentieth century. This is why he was susceptible to the flying bug when it bit him during his student days at Washington University in St. Louis; why he likes monkeying with the intricacies of hi-fi equipment and messing into his ten-year-old son's chemistry set today; why he likes to travel and



JOHN DENMAN. Photo courtesy Cosmopolitan Magazine.

sightsee and live in strange lands; and why he and his energetic, blue-eyed college-sweetheart wife Jean have wanted to share the modern artist's exploration of the world. John stumbled on to both his profession and his major hobby. But he knew them for good things when he found them. They both transformed what might well have been a routine and far less colorful life.

Nothing in John's childhood predicted either flying or art. His father owned the weekly paper in Sikeston, Missouri (population then 5,000). John, along with four other little Denmans, had to do his stint of presswork, linotyping and reporting church socials. "My father forbade me seeing the one exciting thing that ever happened in Sikeston," he recalls nostalgically, "a double execution." What the after-school job did, however, was to train him to be a journeyman printer so he could finance his college education in St. Louis and prepare him

for what was considered his — like his brother's — inevitable career in an allied field.

Until a fellow-student urged him to take a ride in a Piper Cub one day in 1939, it never occurred to John that he would become a pilot. But those fifteen minutes changed his life. And that one "free" lesson was subsequently to use up all his savings as, too old for Air Force pilot training, he went through the process of receiving private training, commercial license and instrument rating until he became co-pilot and, in 1943, captain for Northwest-Orient Airlines. Nor did he dream that as a result of those few exhilarating moments at the stick he would ultimately feel equally at home in Minneapolis, Seattle and New York; would live eight years in Tokyo, doing his wife's errands in Hong Kong instead of at a St. Louis department store; would fly the last commercial plane out of Shanghai before the city fell to the Communists and the first commercial plane into Seoul after the UN recaptured the Inchon landing.

Likewise, until he and Jean bought three \$5 color reproductions of watercolors by John Marin, the dean of American painters, to decorate a new apartment in St. Paul in 1945, they never thought of art collecting. But with that \$15 expenditure they had embarked on a hobby which would give them enormous personal satisfaction, enlarge their realm of experience and gnaw at their potential savings every year.

Those Marin reproductions were especially appealing to a man who thousands of times has seen the world whirl by and the runway lights blur into a kaleidoscope as he takes off and lands at 100 miles an hour. "Everything in a Marin is in a state of motion," he puts it, "ships, sea, trees, wind. Even the buildings — not falling down but moving in a sort of abstract way. I began to see how art could express our age."

Living with the reproductions led to looking at Marin originals in museums and galleries during New York layovers on the Minneapolis-New York run. Soon John began wondering "what kind of price-tags were on those Marins. I knew they were expensive," he recalls, "but it was time to find out how expensive."

So one day he ventured into the Downtown Gallery, introduced himself and hesitantly asked the price of a turbulent Marin seascape. When they told him \$1500, he made a polite exit. An hour later, with the DC-3 already being serviced at the

Newark Airport, the loudspeaker rasped his name. On the telephone a man from the Gallery excitedly explained there had been a dreadful mistake in the price quoted him. "Yes?" John asked hopefully. "That painting isn't \$1500, it's \$2500," he was told.

That might have finished "art collecting" but John is persevering and Jean has a housewife's resourcefulness. Maybe paintings by that artist Joe Jones, whose work they had seen in St. Louis, were less expensive.

They were. And the dealer at the Associated American Artists Galleries in New York urged John to try one. "I thought he was crazy," John says, "telling me, 'Go on, take my valuable painting home!' But he wrapped it in a piece of brown paper and I did. There wasn't much room in the DC-3 for that large painting and frame and I had to put it in the cockpit each time the plane was being serviced so no one would put his foot through it." Too large in size and price, the painting went back.

But a few weeks later John saw a small Joe Jones at the AAA Galleries — cold greys and blues and bleak desolation — called "Boy Mending Net." He liked it and kept thinking he had seen it before. "Suddenly," he recalls, "I realized it was Alaska. I'd been to Nome many times during my service with ATC during the war. Actually, I'm not fond of Nome at all — which is nothing against the place — I've met people who don't like New York or San Francisco and even one man who didn't like Paris. Well. I'm one who doesn't like Nome. But I liked this picture and the price was \$100 and in less than an hour I was on my way out with our first original painting under my arm."

John sees nothing astonishing in the fact that he and Jean kept on collecting art. His only amazement is that more white-collar couples do not. "Maybe they're afraid to," he says, "or maybe they think they can't afford to. But it's easy and it's fun. That's why we let Charles Alan show our pictures at his gallery — hoping it would persuade other couples to begin. We start by looking at as much as we can — started in our home-town museum, the Walker Art Center, in the Twin Cities. When we get interested in a few painters we 'investigate' them by looking further at the galleries that handle them. I'm not the type to go poking into artists' studios. We prefer dealing with art galleries. You can try pictures out at home, trade them, even buy on the installment plan."

[continued on page 65]

GALLERY NOTES

BY DOROTHY GEES SECKLER

Talent on Its Way Laurels for the "New Talent" Artists of 1954 and 1955, and for the Experts Who Picked Them.

REPORTS reaching us from thirty artists across the country — we were unable to contact some — give us the following picture of a "New Talent" artist one or two years after he was chosen by an art authority as a candidate for fame. He has not rushed to New York — although fourteen had one-man shows there — but has stayed in the locality from which he was selected; he obtains his main income from teaching, supplemented by sales of his work and by occasional commissions; for his attachment to "grass roots," often university centers, he is rewarded by one-man shows held for him — even occasionally a retrospective — by generous home-town publicity and by the patronage of the local gentry. But this does not stop him from being invited to the big national and even international shows, whose catalogues are certificates of arrival in the art world. Twelve "New Talent" artists went to the Pittsburgh International and of these four also showed at the 1954 and 1955 Whitney Annuals, to make a total of thirteen for the latter. Several more appeared in the Whitney *New Decade* show last summer. Paris is no longer considered a "must" by our typical talent but if he wins a Fulbright (Katzman and D'Arista), he is apt to study in the European museums rather than settle for a left-bank fling. His work, however, increasingly goes to Europe on traveling shows (Bomar, Hartigan) and he may be represented at the Biennale at São Paulo (Kuntz, Hardy, McClellan) or even in the Venice Biennale as Mueller will be this year.

Success cannot be tabulated in neat quantitative amounts since it is qualitatively of such different kinds. The difficulty is: how to compare Okada's almost sold out show at Betty Parsons with Pozzatti's big Cleveland show; Albert's important commission for religious sculpture with Weinberg's carved figure acquired by the Museum of Modern Art; Fogel's rash of murals with a Paris one-man show for Margo Hoff; Nivola's spread in *Time* magazine (Oct. 10, 1955) against a symposium at Vassar on the work of Grace Hartigan or the several articles devoted to her surprising career.

A different kind of success — the achievement of a more mature purpose, a deepened vision — does not always register in statistics or even in the brief personal accounts that follow. Reading between the lines one wonders whether the visible gains prove that our experts were wonderfully perceptive in their choices or whether it happened that this backing supplied a needed "leg up the ladder?" Perhaps some of both.

Calvin Albert has sculptured a seven-foot menorah (commissioned by architect Percival Goodman) to be erected outside on the grounds of the latter's modern new Temple Israel in Tulsa, Oklahoma. From his successful one-man show at the Borgenicht Gallery, his charcoal drawings were purchased

by the Metropolitan and Whitney Museums and the Chicago Art Institute and his sculpture has been added to the permanent collection of the University of Nebraska.

Edward Betts received the Pennell Memorial Medal at the Philadelphia Watercolor Club and the \$100 Pottinger Award at the recent exhibition of the California Watercolor Society. In February he will hold a large show of his lacquers, caseins, watercolors and drawings at Lawrence College, Appleton, Wisconsin, to be followed in March by a show at the Feingarten Gallery, Chicago. His third solo show in New York is at Contemporary Arts, Inc., this winter.

Bill Bomar travelled and sketched through Egypt, Turkey, Greece and Spain in 1955, while his work (three pictures) was also traveling in France with the exhibition circulated by the American Federation of Arts. Last year he was also invited to exhibit at the University of Illinois and in the Colorado Springs Exhibition for Artists West of the Mississippi. He had a one-man show at the Weyhe Gallery in New York and his work was included in the Denver Museum show. His watercolor, "Strata" won the watercolor prize at the Fort Worth Art Center.

Louis Bunce, first introduced to New York in 1952 with a selection of paintings at the Museum of Modern Art, has already had a retrospective in 1955 at the Portland Art Museum, where he teaches. His rhythmically distorted nature motifs were also seen in a one-man show at the Heller Gallery in New York as well as at the Whitney Annual in 1954, the Pittsburgh International, 1955, the Virginia Museum of Fine Arts, Des Moines Art Center and with Artists West of the Mississippi, at the Colorado Springs Art Center. Lithographer, serigrapher, and muralist as well as painter, he has received awards from the Seattle Art Museum, San Francisco Art Association and Northwest Printmakers Association. His work

BILL BOMAR: Taos Landscape, oil.



has been acquired by the Whitney and Portland Art Museums, by the Butler Art Institute and Munson-Williams-Proctor Institute and by the Colorado Springs Art Center.

Gardner Cox, member of Portraits Inc., nationally known for his portraits of such celebrities as Lessing Rosenwald (for the National Gallery), Secretary of Defense Robert A. Marshall and John Hay Whitney, among others, keeps his hand and eye free in a "basic series" of crab and flower paintings in a less precise style. These and others will be seen this summer at a large exhibition of his work at the Rockland, Maine, Farnsworth Museum, as well as at the Margaret Brown Gallery in Boston in the spring. His portraits were represented in numerous national shows, and his work was acquired by the Boston Museum, the Addison Gallery, the Wadsworth Athenaeum, Harvard, Yale, Wellesley and by the Departments of State and Defense, U. S. A. He heads the Painting Department at the Museum School of Fine Arts in Boston, replacing Karl Zerbe.

Seymour Fogel made headlines in his native Texas (*Betty McLean Gallery*) as a three-time muralist, speaker — his "The Architect, the Painter and the Sculptor" is soon to be published — "home designer" (his own) and prize-winner. His American National Bank of Austin, Texas mural has been reproduced in *Fortune* and *Interiors* and shown at the New York Architectural League with the Gold Medal Exhibition. After finishing another mural at the University of Texas in Houston, he is now at work on a large wall for the First National Bank of Waco, Texas. The Dallas Museum has acquired "The City" his oil which won the \$1,000 purchase prize at the Texas State Fair, and his paintings have been seen in a half-dozen exhibitions, including the Whitney. He will have a one-man show at Duveen-Graham April 24 - May 19.

Robert Frame showed a new boldness and a broader, more vigorous handling of nature and architectural themes when his work was shown at the Dalzell Hatfield Galleries in Los Angeles. He also showed last year at the Ruthermore Galleries in San Francisco and at the Art Association of Sierra Madre, California.

Sidney Gordin, Constructivist sculptor, who has successfully turned his imagination to the playground and the world of chess as well as to the rectangles and rods of his painted steel sculpture, received a \$250 merit prize award for a steel construction in an exhibition sponsored by Bloomingdale's through the Sculptors Guild. The Chess Set, a commission executed in a severe but elegant geometry of gold, brass and nickel plate, was included in his 1955 one-man show at the Borgenicht Gallery. "Construction #10" was the second Gordin purchased by the Whitney. His model for a tunnel maze, winning the \$200 third prize in a competition for playground equipment, was shown at the Museum of Modern Art.

Tom Hardy, of Oregon (Kraushaar Gallery), who sculpts the part-open planes of his animals from welded sheet copper, brass and silver, had his "Yak" reproduced in *Time* magazine August 15, 1955 and his large "Heifer" was shown at the Third International Biennale at São Paulo, Brazil. The Whitney Annual in 1955 included one of his sculptures and he had a one-man show at the University of British Columbia in Vancouver, where he taught during the summer. A Wall Street firm has just commissioned him to design and execute the well-known bull-and-bear emblem of the New York Stock Exchange.

Grace (George) Hartigan's large-scaled figure compositions, which followed her earlier abstractions in a dramatic reversal of style, have been the subject of several articles, including one in the *Saturday Review* (April, '55) by James Thrall Soby. Her wall-sized "River Bathers," acquired by the Museum of Modern Art, was exhibited in their 25th Anniversary Show before being sent on tour abroad; her "Seated Greek Girl"



GARDNER COX
Portrait of Dr. Arnold Wolfers, oil.

SIDNEY GORDIN
Chess Set, gold and nickel plated brass.



TOM HARDY
Heifer, steel.



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(reproduced in *Art in America*, Feb. '55) was acquired by the Walker Art Center; her 7 by 7 foot "Masquerade" by the Chicago Art Institute and "Grand Street Brides," the most talked-about subject in her show at the Tibor de Nagy Gallery, was acquired by the Whitney.

Margo Hoff, who taught for six months at the American University in Beirut, Lebanon, had one-man shows at the Palmer House Gallery, Chicago, at Wildenstein's Paris Galleries (as part of her first prize in Chicago's *Magnificent Mile Festival*), and at the Fairweather-Hardin Gallery, Chicago. Her oil, "Mosque" was bought by the University of Illinois, "Favorite Song," a woodcut, by the Philadelphia Museum and "Costume-Maker" was invited to the Whitney Annual. She will have a one-man show at the Barone Gallery in New York this April.

Paul Keene, best known for his tersely interpretive city scenes, won first prize with "Port of New York" in the Tyler Alumni Show in Philadelphia. In the exhibition of the John Hay Whitney Opportunity Fellowship winners at the D Contemporary Paintings Gallery in Atlantic City, he was one of three artists representing former winners who have continued to distinguish themselves. He is working on a mural commissioned by a Philadelphia architect.

William Kienbusch's "Two Black Pines" has been purchased by the William Rockhill Nelson Gallery in Kansas City and other paintings were bought by the Newark Museum, Virginia Museum of Fine Arts, Utica's Munson-Williams-Proctor Institute, the University of Delaware and the Museum of Fine Arts in Houston. Following his one-man show at the Virginia Museum last spring, he was invited to the *New Decade* exhibition at the Whitney — he also showed in the Neuberger Collection there — and to the Pittsburgh International. He will have a one-man show at Kraushaar in late February or early March.

KENZO OKADA
#7 — Substratum, oil.



Roger Kuntz of Southern California has shown his emotionally transcribed landscapes in the Biennale in São Paulo, Brazil, at the University of Illinois and the Pittsburgh International and examples have been purchased by the University of Illinois and the Los Angeles Museum. Represented in Los Angeles by the Landau Gallery, he had a successful one-man show last spring at the Urban (now Ganymede) Gallery in New York.

George Mueller's luminously surfaced, night-toned abstractions were shown last year at the Pittsburgh International, the Whitney Annual, the Baltimore Museum and with Roy Neuberger's traveling *Collector's Choice* Exhibition. Privately well collected from the Borgenicht Gallery, his paintings have been purchased by the Guggenheim and Whitney Museums and invited to the Venice Biennale this year.

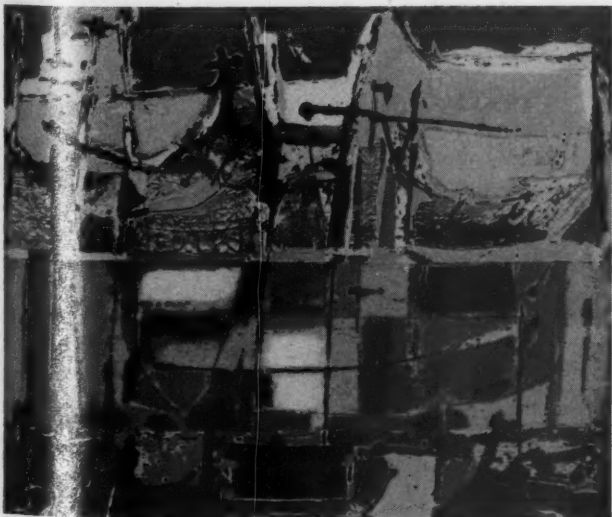
Douglas McClellan, Expressionist from Southern California, whose emotionally agitated images have influenced many younger painters on the West Coast, was commissioned to paint a sixty-foot mural last year for the Los Angeles County Fair. His work was shown at the Pittsburgh International and at São Paulo, Brazil and in a one-man show at the Landau Gallery in Los Angeles.

Costantino Nivola's sand sculptures attained a new monumentality in his figure-less, 24-foot Four Chaplains Memorial Fountain in Falls Church, Virginia (article, *Time*, Oct. 10, '55) in which he symbolized heroism by emblematic panels and an abstractly-sectioned ship's hull. Nivola's sculpture was also used by Raymond Loewy to decorate the entrance to an apartment building at 1025 Fifth Avenue. "Deus" (*Art in America*, Feb. '55) was acquired by the Whitney. The Peridot Gallery held a one-man show for him this December and January.

Kenzo Okada last year — his fifth since arriving in this country from Japan — showed his poetic abstractions at the Corcoran and the Phillips Galleries (which owns his work) in Washington, at the Whitney Annual and the Pittsburgh International where he won the \$300 *Garden Club Prize* with "Soft Beams." A painting from his extremely successful one-man show at Betty Parsons' was presented to the Museum of Modern Art as a Rockefeller gift and other works have entered the collections of the Guggenheim Museum and Munson-Williams-Proctor Institute.

Marianna Pineda, represented by Boston's Swetsoff Gallery, won first prize for her sculpture in the 74th Annual Painting and Sculpture Exhibition of the San Francisco Art

RUDY POZZATTI
Seascape, oil and collage.



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Association and her work was shown in the United Nations Exhibition — Art in the 20th Century — in San Francisco; at the Whitney's opening exhibition and at the Minneapolis Institute's *Twin Cities Annual*.

Rudy Pozzatti, Colorado-born, Italo-American who, at thirty, has six one-man shows behind him, was recently presented in a handsomely catalogued exhibition by the Cleveland Print Club and that city's museum. His spontaneously dribbled and speckle-textured Italian architectural themes in oil and various print techniques appeared with drawings and woodcuts showing his new interest in plant motifs and growing things. Other one-man shows were held for him at the Kansas City Art Institute and Concordia College in Nebraska and at the Martha Jackson Gallery in New York. From national exhibitions four purchase prizes went to his prints, which are handled by the Weyhe Gallery in New York.

Syd Solomon, Florida's indefatigable experimenter (since 1953 a member of the guiding faculty of the Famous Artists Schools) is probably not distressed by the fact that his paintings in which mediums are mixed as indistinguishably as the ingredients in a bouillabaisse, continue nevertheless to win prizes in the conventional categories. His recent honors include the first prize and purchase awards for the permanent collections at both the Birmingham Museum of Art and the Mississippi Art Association's National Watercolor Exhibition, as well as the first prize in oils at the Florida Federation of Art. After three one-man exhibitions, the latest at the Associated American Artists Gallery in New York, he is preparing a show for the Free State of Israel.

Steven Trefonides, whose brooding figure compositions were recently shown with the *New England Artists* at the Alan Gallery, is also well known for his watercolors which were shown at the Boston Watercolor Society. His work was shown at the de Cordova and Dana Museum in Massachusetts which has also acquired two of his woodcuts. In 1954, for the third successive year he won the first prize at the New Hampshire Art Association (Currier Gallery, Manchester, N. H.). He will have a one-man show at the Margaret Brown Gallery in Boston in March, after his exhibition leaves Connecticut's New Britain Museum.

Russell Twiggs was represented by the arrestingly titled painting "Atomic Spring" in the 1955 Whitney Annual and in May of that year, in Cincinnati's *Interior Valley Competition*, his "Regeneration" won the second prize of \$750. He also took a \$150 second prize in Pittsburgh's *Heinz Competition* and his "Blue Imperative" was included in the recent Pittsburgh International. In April he was given a guest one-

ROBERT VICKREY: Winter Time, tempera.
Second prize, third international Hallmark Art Award.



man show at Grand Central Moderns in New York and became a member of that gallery. He will have a one-man show at the Carnegie Institute this spring.

Charles Umlauf's "Horse in Stoneware" — in the severe style which Howard Devree compared to Siennese primitives — was recently purchased by the Metropolitan from his New York sculpture show (Passedoit Gallery). "Young Steer" in bronze was acquired by the new Fort Worth Art Center in Texas and "Female Figure" by the Witte Museum in San Antonio. A heroic-sized bronze portrait of Julius Rosenwald, commissioned for the Merchandise Mart Hall of Fame in Chicago was completed in '55 along with sculpture for several distinguished Texas homes. His work was invited to the Denver Museum's Religious Art Exhibition and also to their 61st Annual. It was shown at the National Institute of Arts and Letters, at the Chicago Art Institute and at the New York Sculptors Guild Annual.

Robert Vickrey, magic-realist, won the \$1,500 second prize in the Third International Hallmark Award. He showed at the Midtown Gallery and was represented both at the Whitney Annual and their *New Decade* show last summer. His pictures with their nuns brooding amidst the billboard mazes and tatters of modernity, have gone into many private collections and they have been shown, among others, at the Yale University Art Gallery, San Antonio's Witte Museum, Denver Art Museum, Chicago Art Institute and Birmingham Museum of Art.

* * *

Also noted were: **ELBERT WEINBERG's** carved wood "Ritual Figure," acquired by the Museum of Modern Art (reproduced, *Art in America*, Feb. '55); **HERBERT KATZMAN** and **ROBERT D'ARISTA** of the Alan Gallery in New York, both in the Pittsburgh International and Whitney Annual and both in Europe on Fulbrights; new work and more publicity for **JOYCE TREIMAN**, **PATRICIA WARTIK** and **DAN WINGREN**; a one-man show scheduled for **KEITH MARTIN** at Duveen-Graham February 21 - March 10.

GALLERY NOTES —continues

Publishers Weigh American Art Interest

THE PUBLISHERS of art books and reproductions discover, in their sales figures, a great deal about the state of mind, the interests, the prejudices and cultural outlook of the American people. Thus it was to them we turned for a final word in our discussion, continued from the October and December issues, which led us to examine the claims currently made for a coming United States world leadership in the arts.

Escape from a narrow provincialism is the outstanding change noted over the past fifteen years, in the outlook of the art-intelligentsia which comprises the core of the audience for the distinguished books published by George Wittenborn, Inc. The interest in the *Documents of Modern Art*, even the availability in English of these treatises by European pioneers in advanced art forms, is an indication of this change. George Wittenborn, who is at the same time the publisher of this now indispensable series, and the owner of the fascinating book store at 38 East 57th Street, New York, recalls that the pressure for these translations coincided with a newly awakened art awareness in the 'forties. Arriving on the heels of the art-encouraging WPA, a number of distinguished European artists, seeking refuge here from war and dictatorship — Moholy-Nagy, Max Ernst, Chagall, Mondrian and Léger, to mention only a few — had aroused, through their works, a driving curiosity about the ideas and styles current in Paris

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before the war. When local painters turned to these "modern masters" for explanations they were told that the answers to their questions could be found in books, French and German texts, that unfolded the meaning of this decades-old revolution. It was then that Robert Motherwell, backed by other artists, persuaded George Wittenborn to inaugurate the series of translations, a series that is still growing. Another significant contribution by this publisher, responding to the vastly increased interest in works of art, is the bibliography on art of the twentieth century compiled by Bernard Karpel, librarian of the Museum of Modern Art.

Pantheon Books, which include in their lists such handsomely presented and carefully edited works as the two-volume *Arts of Indian Asia*, can be offered at prices moderate in relation to production costs, only because of the support of the Bolingen Foundation. Kurt Wolff, Editor, finds that his books are frequently at a disadvantage in competition with books from abroad. "The American public," he said, "is willing to buy any book with a profusion of color plates, whether or not it is in a foreign language and however inadequate the text may be." Such indiscriminate buying, though betraying a cultural immaturity, is perhaps to be expected in this period of a rapidly expanding art audience.

"Despite recent improvement, we have a long way to go," said Milton S. Fox, vice president and editor of the art publishing firm of Harry N. Abrams, Inc. "Too many Americans still have the picture-postcard outlook on art: sun-kissed landscapes or pretty Parisian girls on the Champs Élysées. The picture must "go well" with the furniture and must never be moved because its shape would be seen on the fading wall paper. Our people prefer the Impressionists (when they do like art) to all others. There's nothing wrong with that, except that neither old masters nor modern Americans stand a chance; I'm speaking of both reproductions and originals, of course. It is astonishing how few art books, relatively speaking, are sold in this enormous country of ours, and how few art works. Books can be had for as little as fifty cents and paintings and prints for only a few dollars. But the demand is pathetic, compared with what it ought to be. Europe buys many more of our pocket books, for instance, than America does. In France, where the exchange makes books relatively higher, we still sell three books to every one here. I think it idle to try to prove leadership for America; our art will surely prosper with support and genuine interest, not with slogans."

* * *

Corrections: In the December Gallery Notes column several artists' names were spelled incorrectly in the notice of shows coming to the Downtown Gallery. We print the item below as it should have appeared:

A provocative theme show coming to the Downtown Gallery in February presents the idea that the artist, in his maturity, often unconsciously returns to an image which appeared in his early work. A selection of paintings by O'KEEFE, STEWART DAVIS, MARIN, KUNIYOSHI, SHEELER and others, turns up some parallels striking enough to interest both critic and psychologist. . . . The little known abstract and fauvish painting WILLIAM ZORACH did before he turned to sculpture, will provide interesting background material for a show at the Downtown Gallery, in January, of the works which subsequently established his leadership among carvers here.

The abstractions of LILY BRODY will be seen May 3-18 at the Hansa Gallery (and not at the Cooperative Gallery, as announced). Also at this gallery, February 6-22, wall-sized figure compositions, large landscapes and a series of small landscape studies by JAN MULLER.

Profile continued from page 57

In the Denmans' formula for buying important art on little money the magic ingredients are budgeting, planning and patience. The Denmans' paintings are first-rate: they have been praised for showing an insight into the significance of each artist. But the collectors' modest wallet could cover top-notch paintings by artists of well-established, museum-approved reputations — like Marin, Ben Shahn, Jack Levine, Lyonel Feininger, Stuart Davis, Rueben Tam — only because they were willing to buy small pictures (the average size is 205 square inches, hardly as big as a table doily). Size has absolutely nothing to do with quality, but it has plenty to do with price because, within any given artist's work, paintings, like farmland, are priced by acreage.

The price-size limitation requires patient waiting until not only a small but a *good* small painting by an artist the Denmans like comes on the market. They waited three years, for instance, until they found a Jack Levine which fitted both predilection and pocketbook. John's profession has trained him well for looking-before-leaping: there are, for example, forty-eight things to be checked before even the first engine in the huge Boeing plane is turned on.

As it has turned out, the twenty-three drawings and paintings now in the collection range from \$35 to \$500 (with the exception of a little Marin watercolor). The Denmans' budget has been stretched to allow four or five paintings a year. Only once did they buy when the picture-kitty was empty. That purchase meant forfeiting a stop-over visit to California en route to New York, but they made the choice wholeheartedly.

John's friends can understand his liking a souvenir picture like the Jones, but they are startled by his liking what they think of as cock-eyed abstract art (and his son Johnny compared the Stuart Davis painting to a one-tube radio set he had taken apart and could not re-assemble). But the Denmans enjoy their collection because it represents their personal taste — guided by John — and his taste, like anyone else's, grows out of environment and experience.

To a man who looks at the world from the nose of a Stratocruiser at 20,000 feet there seems nothing peculiar or crazy in the modern artist's vision. It is not that the paintings are portraits of what he sees through the "abstract" frame of the cockpit windows nor that he thinks of flying in flowery, arty terms (he is, in fact, more apt to compare it to driving a car). But he is more open-minded and open-eyed than many others to modern and abstract art because there are what he calls "certain relationships between what I

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see while flying and things I see in the paintings."

"For example," he says, "if you're flying at low altitude over water through numerous scattered showers, the atmosphere looks 'squared,' the way it does in our Feininger painting. Then, in spring, when the thunderstorms are cooking up over northern Luzon in the Philippines, the lightning will light up the entire thunderhead. It's the very devil if a pilot gets caught in one, but the display is spectacular to watch from the air at altitude. The colors and shapes are like those in our Wesley Lea. The patterns of rice paddies and mountains and clouds and the ocean from the air remind me of our Heliker, our Tam, our O'Keeffe, our Knipschild. The artists didn't paint from an airplane and they may be painting totally different subjects, but I'm sure they'd recognize the phenomena."

Art has enlarged John's enjoyment of what he sees from the cockpit, but discovery of how the various artists interpret the modern world has also, as he says, put him in closer touch with the twentieth century "in which I happen to like to live." He is fascinated by Charles Oscar's figures "in fast twentieth-century motion;" by the way Stuart Davis with circus-bright colors and a sort of visual shorthand expresses jive; by Ben Shahn's psychological portrait of an introverted adolescent; by the tempo and vitality in De Kooning's grotesque, cartoon-like women.

The collection has been an introduction, too, to as large a variety of people as those who are John's heterogeneous cargo on his flights: writers, dealers, museum-men, other collectors such as Mr. Edward Root and Mrs. John D. Rockefeller III, even artists who, to John's un-Bohemian relief "don't have long hair after all. Except Marin," he remembers, "but he was a nice, very human old man. When I said 'I don't know how you paint those pictures, Mr. Marin,' he said, 'I don't know how you fly those contraptions!'"

The most rewarding by-product of the collection, however, was its role in the Denmans' international life. John, less easy-going than his wife, began worrying about American-Asian relations on his arrival eight years ago and has never stopped. Recently, for instance, he fretted all night that he had made an enemy for Uncle Sam and a friend for the Communists because — irritated by the frenetic, free-for-all tangle of motor cars, taxi-cabs, three-wheeled motorcycles, pedestrians and kamakase pilots on bicycles that make up Tokyo traffic — he insulted a Japanese truck-driver in the good old tradition of U.S. 1.

Their son Johnny, whose robustness survived the shift from Rice-Krispies to rice, has learned to speak fluent Japanese. He has acted as family interpreter in transactions which ranged from bargaining for chinaware and reporting the fourth robbery to debates on hi-fidelity between his father and the editor of a Japanese magazine. But through their art the senior Denmans have found a more profound means of communication between East and West. It has made them informal cultural ambassadors.

Even those Japanese who wanted to know something about America beyond our "Coca-Cola culture" had no chance to see modern American art until 1951 when the Mainichi newspaper sponsored the exhibition of the Denman collection in the Mitsukoshi Department Store (art exhibits in such places are common in Japan). The astronomic attendance there and again when the group was shown in the Bridgestone (Tire and Rubber) Building galleries and the incessant letters and visits from Japanese who want to see the paintings in the Denmans' home confirm John's belief that art is a significant

means of international communication. He thinks it may be the only one which can surmount the formidable barriers of language, customs and disparities of standards of living between the U.S. and Japan. "The Oriental is very sympathetic and responsive to art — it has been an important part of their lives for such a long, long time," he says, "I wish our government did more about showing modern American art. I don't want to underestimate our materialistic achievements. I'll choose an American car every time. I'll take an American refrigerator, even if it doesn't have automatic defroster, butter conditioner and magnetic door-closer, over the old-fashioned ice-boxes I see in other countries. But the fact remains that we are missing a constructive way to make firm, respecting friends by neglecting our art."

Jean, who with equanimity coped with the vaudeville vexations of housekeeping in a foreign land (and who even calmly conducted Cub Scout meetings in the backyard of their Western-style home), translated her husband's big vision into personal, down-to-size program. "So that the children of St. Louis and the Far East could get a little bit acquainted," as she explains it, she arranged an intimate exchange exhibition of art from the St. Louis public schools and that of the lower grades in schools in Japan, Korea, Okinawa, Formosa, Hong Kong and the Philippines, which, as a willing courier, John picked up on each stop of Flight 10.

During the eight years in the Orient, the Denmans' American art was a link with the homeland to which they recently returned. When they unpacked, they pulled out a Japanese scroll with the startling, abstract-looking calligraphy which is so respected an art-form in Japan. It is a link to the land they have left, a spark to store memories and a clue to understanding another part of the twentieth-century one-world. It now hangs with the American paintings which have so enriched the Denmans' lives.



JOHN AND JEAN DENMAN see an exhibit of Japanese calligraphy in Tokyo. Photo courtesy Cosmopolitan Magazine.

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Future Issues

May Issue

ART AND INDUSTRY is the feature of this special issue, guest-edited by Eloise and Otto Spaeth. The issue will include a preview of the new General Motors Research Center in Detroit by John McAndrew. Among the featured articles: Russel Lynes discusses relationships between art and industry during the last ten years, Bernice Fitz-Gibbon writes on retailers as exhibitors, Benjamin Barkin describes the Meta-Mold project, Hans van Weeren-Griek discusses the Underwood typewriter project in Bridgeport, Connecticut, Daniel Wildenstein presents the viewpoint of the art dealer on the cooperation between art and industry, and Otto Spaeth outlines a proposal for art in hotels.

The PROFILE is of Henry F. du Pont, by Alice Winchester. An occasional column devoted to DECORATIVE ARTS will be initiated with two pieces which touch on the issue's theme of the arts and industry: *Art in Glass — Stiegel to Steuben* by Helen S. McKearin and a survey of American silver from its beginnings to the contemporary silver sculpture commissioned by Towle Silversmiths, by Kathryn Buhler. GALLERY NOTES will feature a retrospective survey of some new directions taken by established artists.

Special Features in Other Issues

MUSEUM TRENDS, a new regular column, will be introduced by Mitchell Wilder of Colonial Williamsburg with an account of the accelerated museum interest in folk art. Katharine Kuh will discuss the subject of installations in museum exhibitions. Other trends to be discussed will include museum cooperation with young collectors, long-range purchase programs and new ideas about museum architecture.

A series of articles on ART EDUCATION, started in the December issue with Dr. Lally's discussion covering kindergarten through high school will be continued with articles on art education at the college and post-graduate levels and in special art schools.

A group of articles on major AMERICAN SCULPTORS will include an article by Andrew Carnduff Ritchie on Seymour Lipton and one on David Hare by Robert Goldwater. Other articles will feature Alexander Calder, David Smith, Richard Lippold, Theodore Roszak and Isamu Noguchi.

Articles on important AMERICAN PAINTERS will include: Lee Gatch by Dorothy Gees Seckler, Lyonel Feininger by Alfred Werner and Rico Lebrun by Selden Rodman.

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Profile: ALINE B. SAARINEN, *Associate Art Critic*, *The New York Times*.

Gallery Notes: DOROTHY GEES SECKLER, *art critic*, formerly *Associate Editor* of *Art News*.

Exhibition . . . New Talent in the U. S. A.

Each of the artists published in this issue will be represented by one piece in a traveling exhibition to be circulated by American Federation of Arts in 1956-57. The opening exhibition will be held at the Martha Jackson Gallery, 32 East 69 Street, New York, from mid-May through June, 1956.



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